May
60¢

VOGUE

THE NEW SUMMER CHIC:

- CLOTHES THAT SPARK IT
- BEAUTY DECISIONS BEHIND IT
- THE PLACES IT'S EXPECTED
- CLICHÉS THAT CAN KILL IT

ADVANCED EDITION

HOW TO GET WHAT YOU WANT FROM YOUR HAIRDRESSER

HOODS UP FOR THE

Cover Girl look

FACE-FRAMING FASHION
THAT'S PURE FLATTERY.

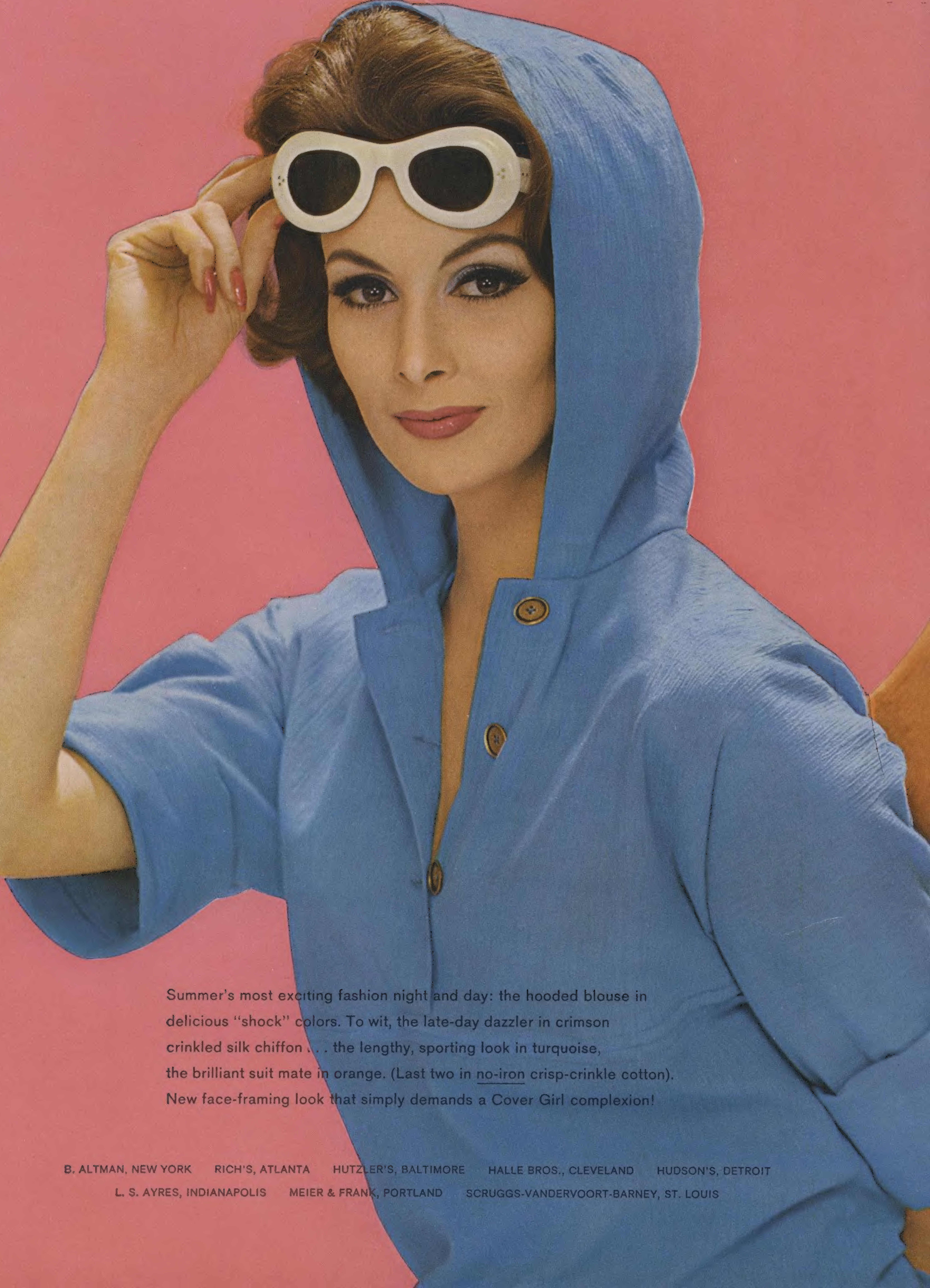
YNOCENCIO

The Sunshine Chiffon *$495*

generates its own high-noon brilliance regardless of time or clime. This airy sun-yellow radiance by James Galanos reflects a new feeling for the shirt dress—very gala in French silk chiffon, and pleated as particularly as a dinner shirt through sleeves and bodice back. Available in sun-yellow, or to order in your favorite color. Sizes 8 to 16. Misses' Dresses, Fourth Floor

ON THE PLAZA • NEW YORK
BERGDORF
GOODMAN
5TH AVENUE AT 58TH STREET

"COVER-UP" BLOUSES BY



Summer's most exciting fashion night and day: the hooded blouse in delicious "shock" colors. To wit, the late-day dazzler in crimson crinkled silk chiffon . . . the lengthy, sporting look in turquoise, the brilliant suit mate in orange. (Last two in no-iron crisp-crinkle cotton). New face-framing look that simply demands a Cover Girl complexion!

B. ALTMAN, NEW YORK RICH'S, ATLANTA HUTZLER'S, BALTIMORE HALLE BROS., CLEVELAND HUDSON'S, DETROIT
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IDNEY HELLER.....COVER GIRL MAKE-UP BY NOXZEMA.

the Cover Girl look

Beautiful basis of it all,
the Cover Girl Complexion . . . so easily yours
with fabulous new Cover Girl Make-up . . .
the glamour make-up that's actually good
for your skin. Medicated and antiseptic
to pamper problem skins, protect perfect
skin, make every skin look Cover Girl
beautiful. Extra blessing: antiseptic powder
keeps your puff nearly germ-free.
Smells so nice, too!

Your "who's who" of famous cover girls pictured: Marola Witt in crimson, Wilhelmina in turquoise, Nenna Von Schlebrugge in orange.

Liquid Make-up · Pressed Powder · Face Powder
Four beautiful shades, four glamourous compacts,
1^{50} each plus tax.

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OWNERS OF THE TRADEMARK NAME—COVER GIRL

So many good things begin with
ENKA NYLON
Yarns
FFICIEL

I love to travel

(It's an excuse to wear my travel set of Enka nylon tricot)

SEAMPRUFE knows how to ease a traveling lady's cares: note the "Globe Trotter," a pajama and robe (or sleep coat) set in soft, soft ENKA nylon tricot. It's flight-light and a snap to pack, wash, dry and wear. Miracles bestowed, of course, by Enka nylon yarn. A Stevens' fabric. Santiago, St. Tropez, San Francisco . . . here I come! Sizes 32 to 38, in blue mist, crystal pink, pool aqua, peach prelude – contrast piping. Plastic travel case included. About $11. Macy's, New York; Rich's, Atlanta; J. L. Hudson, Detroit; L. S. Ayres, Indianapolis; Marston's, San Diego. Or write American Enka Corp., 350 Fifth Avenue, New York 1, N. Y. for store nearest you.

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VOGUE

INCORPORATING VANITY FAIR

There are four Vogues: American, French, British, Australian   **I. S. V.-PATCÉVITCH Publisher**

MAY, 1962

BERT STERN

COVER

The new summer chic and the kind of dress that makes it—a yellow grained silk coatdress lined in yellow and white polka-dot silk. Hat, black Milan straw.
The right summer face for all this: sunswept pastel beige complexion, clearly delineated eyes shadowed in transparent ash or taupe; apricot lips. Jewellery for sunlight: square pin and earrings of fake turquoise, coral, pearls and jade; both by Scaasi. Dress by Scaasi of Onondaga silk. Gloves by Superb. All at Bonwit Teller; Wanamaker's, Phila.; Woodward & Lothrop. Hat by Emme.

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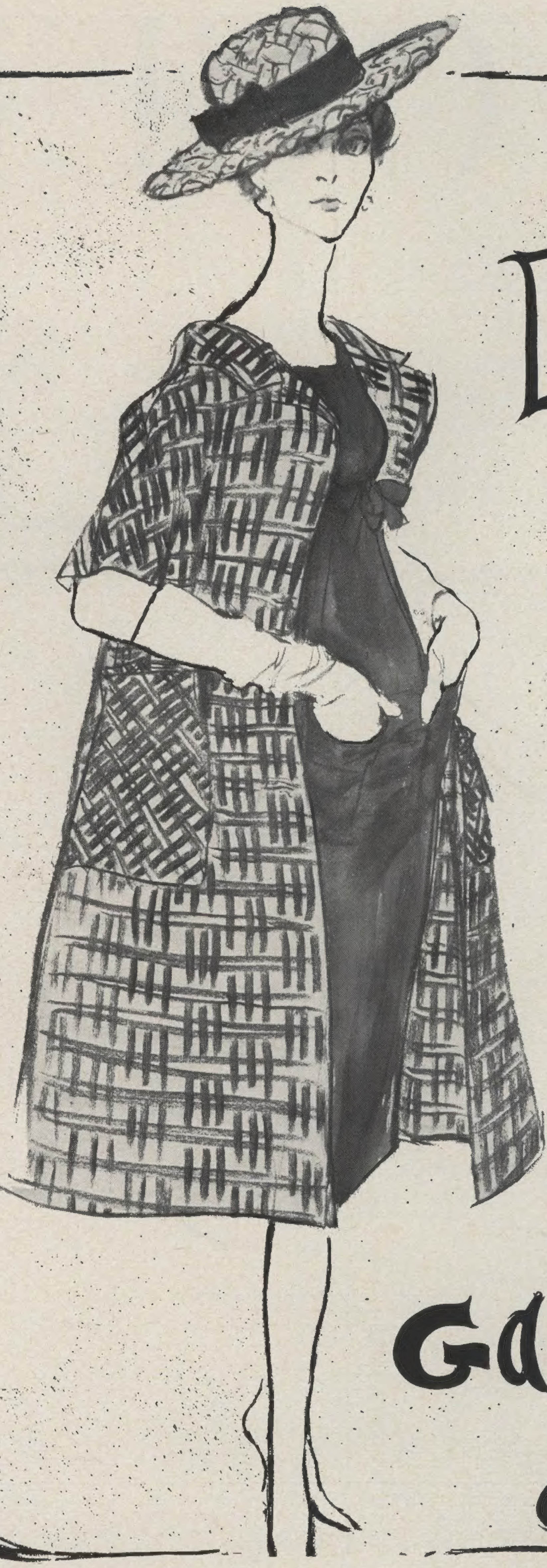


Dash

The caftan coat
with enormous chic—
designed by Sara Ripault
for Herbert Sondheim
in double-woven mosaic cotton.

Galey & Lord

Burlington

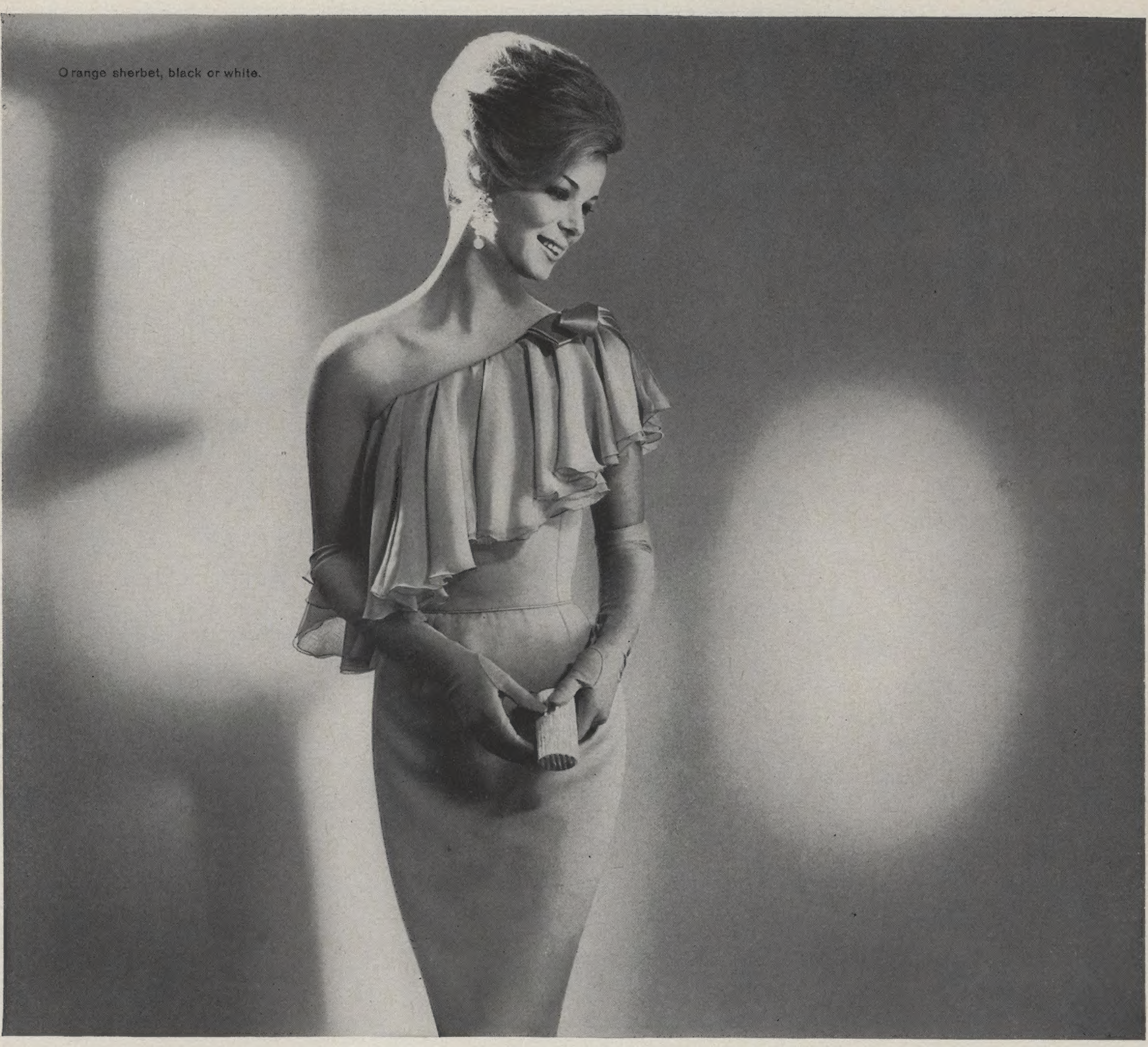
1407 BROADWAY, NEW YORK 18, N.Y.
A Division of
Burlington Industries

Powdered Arpège

For after the bath. What goes on
after that is up to you.

COMPOUNDED IN THE U.S.A. PERFUME IMPORTED FROM FRANCE

Promise her anything but give her Arpège



Orange sherbet, black or white.

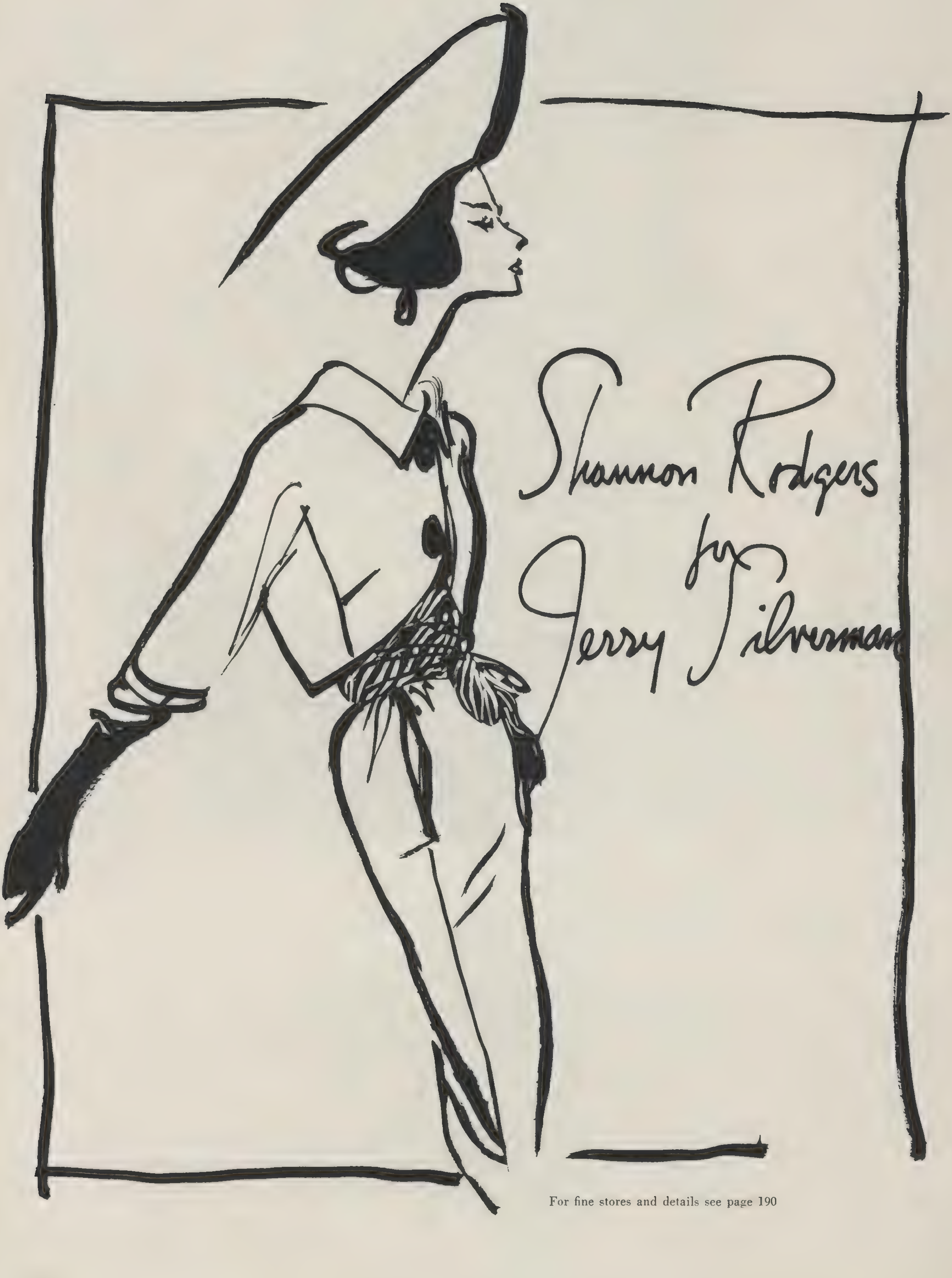
Very **SAKS FIFTH AVENUE**

RUFFLING THE SURFACE OF FASHION—FILMY SILK CHIFFON, ITS RUFFLE CASCADE CAUGHT AT THE SHOULDER IN A GLINT OF SATIN, 110.00.

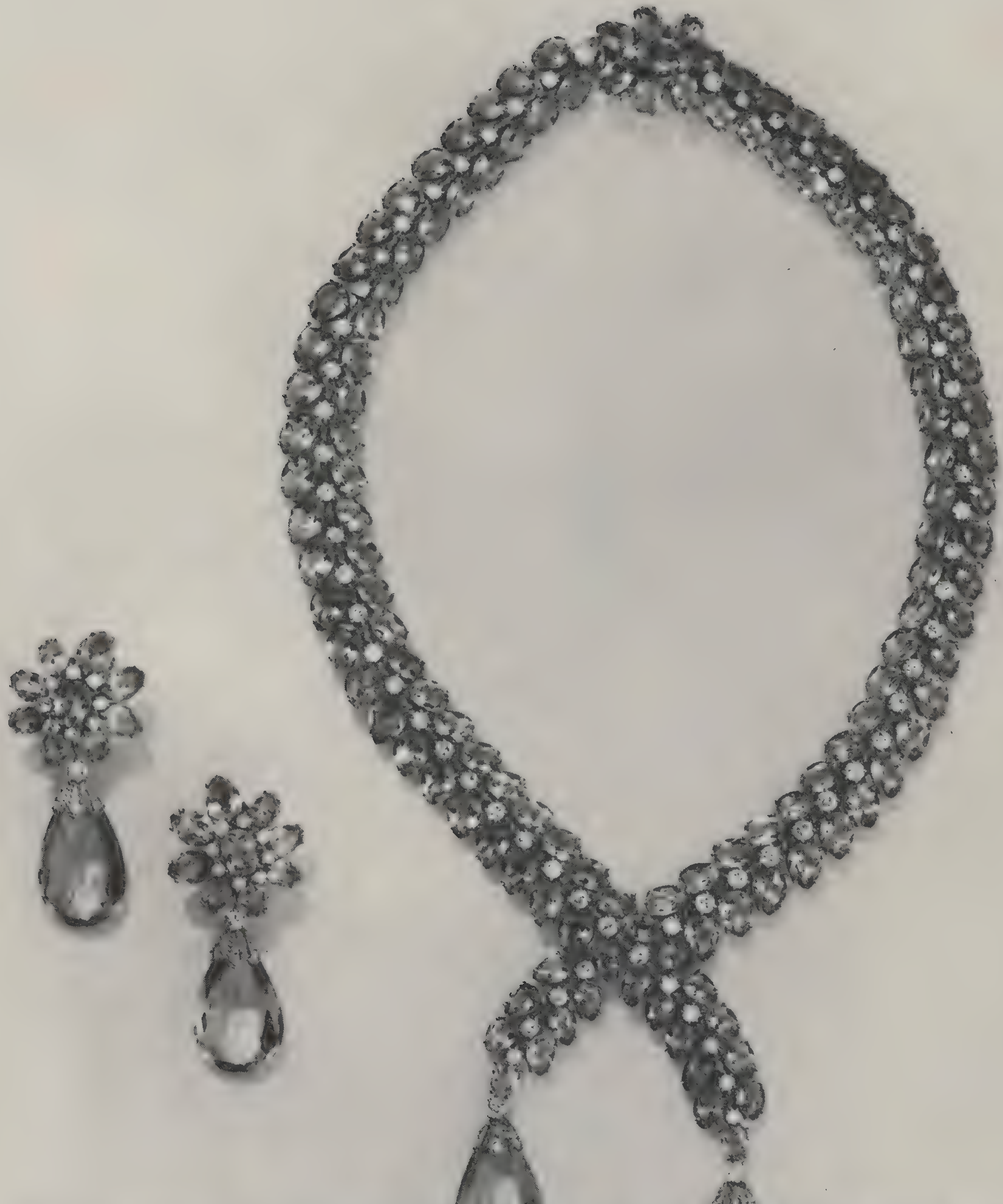
Hats by Tatiana

Very **SAKS FIFTH AVENUE**

SOPHIE'S FLOWERY SILK SURAHS BLOSSOM INTO ANIMATED SKIRTS, 150.00 AND 170.00. EXCLUSIVE IN OUR SOPHIE READY-TO-WEAR COLLECTIONS.



For fine stores and details see page 190



Diamond and golden beryl necklace with topaz quartz pendants, set in platinum and eighteen karat gold. 12,000. Earrings. 2,200. Federal tax included.

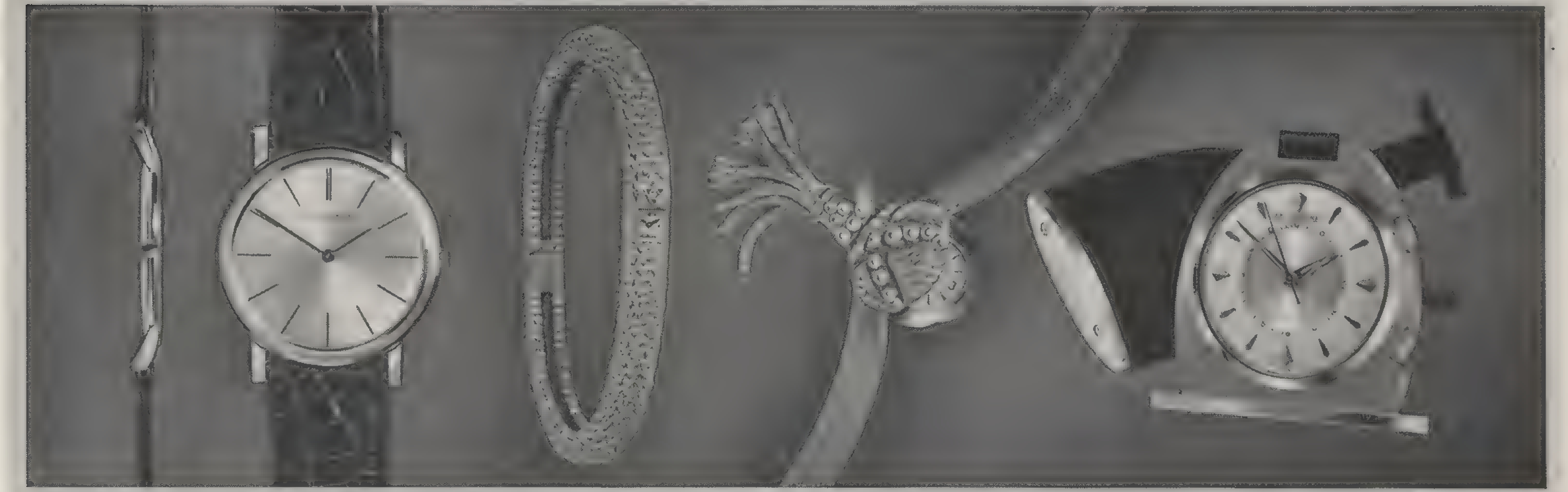
TIFFANY & CO.
NEW YORK

VACHERON & CONSTANTIN

LeCoultre

Proud Possession of Royalty for Over a Century

For more than a century LeCoultre has created distinguished timepieces for *perfectionists,* yesterday for royalty, today for the world's most discriminating men and women. Among exceptional LeCoultre horological creations are the smallest, the thinnest and the most intricate watches in all the world and the incredible ATMOS, the perpetual motion clock.



The Thinnest Watch in the World The ultimate in elegance; thin as a half dollar—is the 9 Douzieme, a creation of Vacheron & Constantin. In handsome hand-made case of 18K gold...... $800.

The Smallest Watch in the World An incredible mechanism worth 400 times its weight in gold. 18K gold weave bracelet .... $3000.

LeCoultre Original—Model 7368B Tasseled bracelet watch in 18K gold; cachet over dial studded with 23 matched diamonds .... $1650.

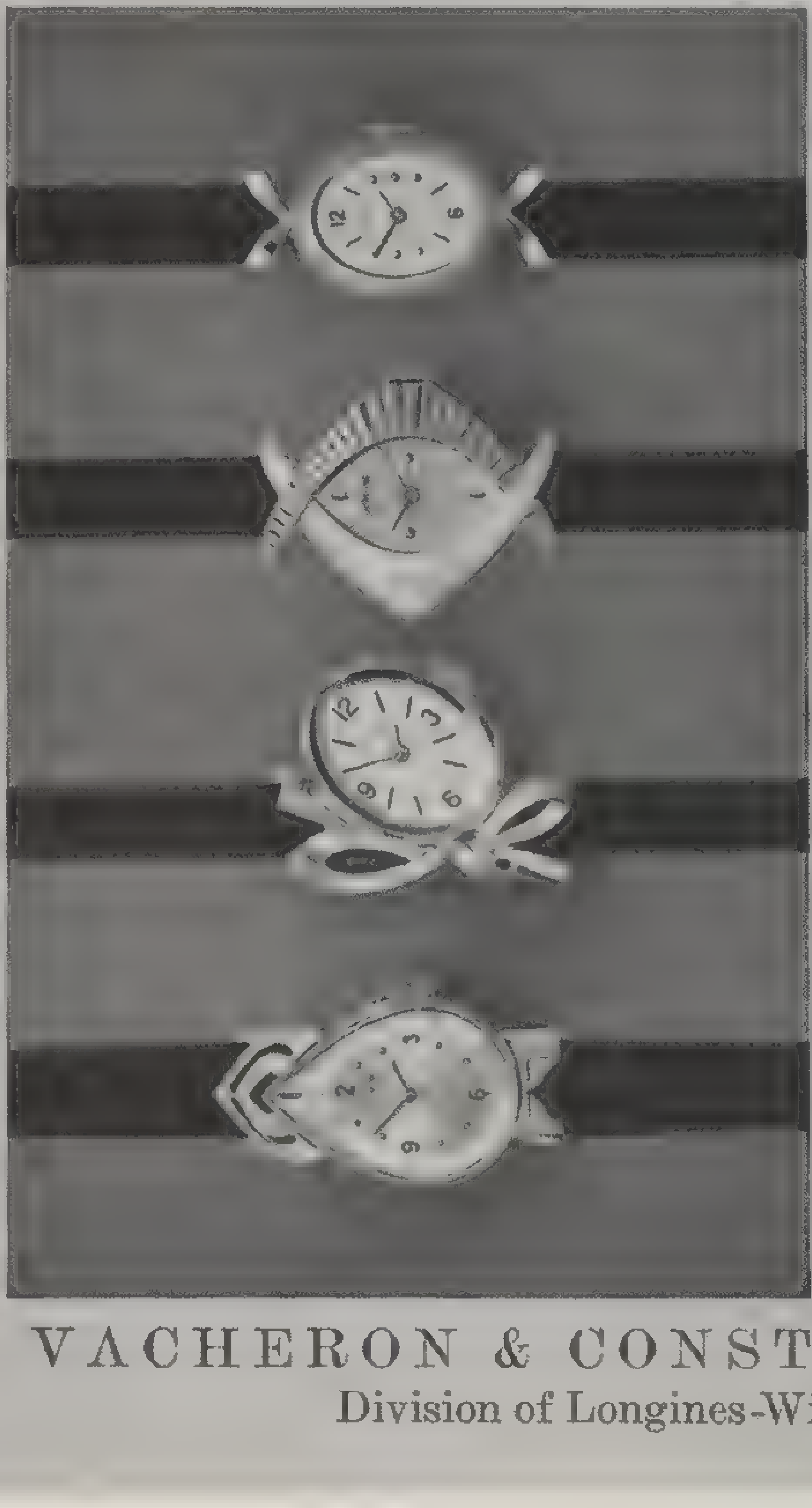
LeCoultre Stirrup Alarm Watch For ladies and gentlemen—for purse or pocket, reminds of pressing appointments. With smart leather case cover .... $89.50.

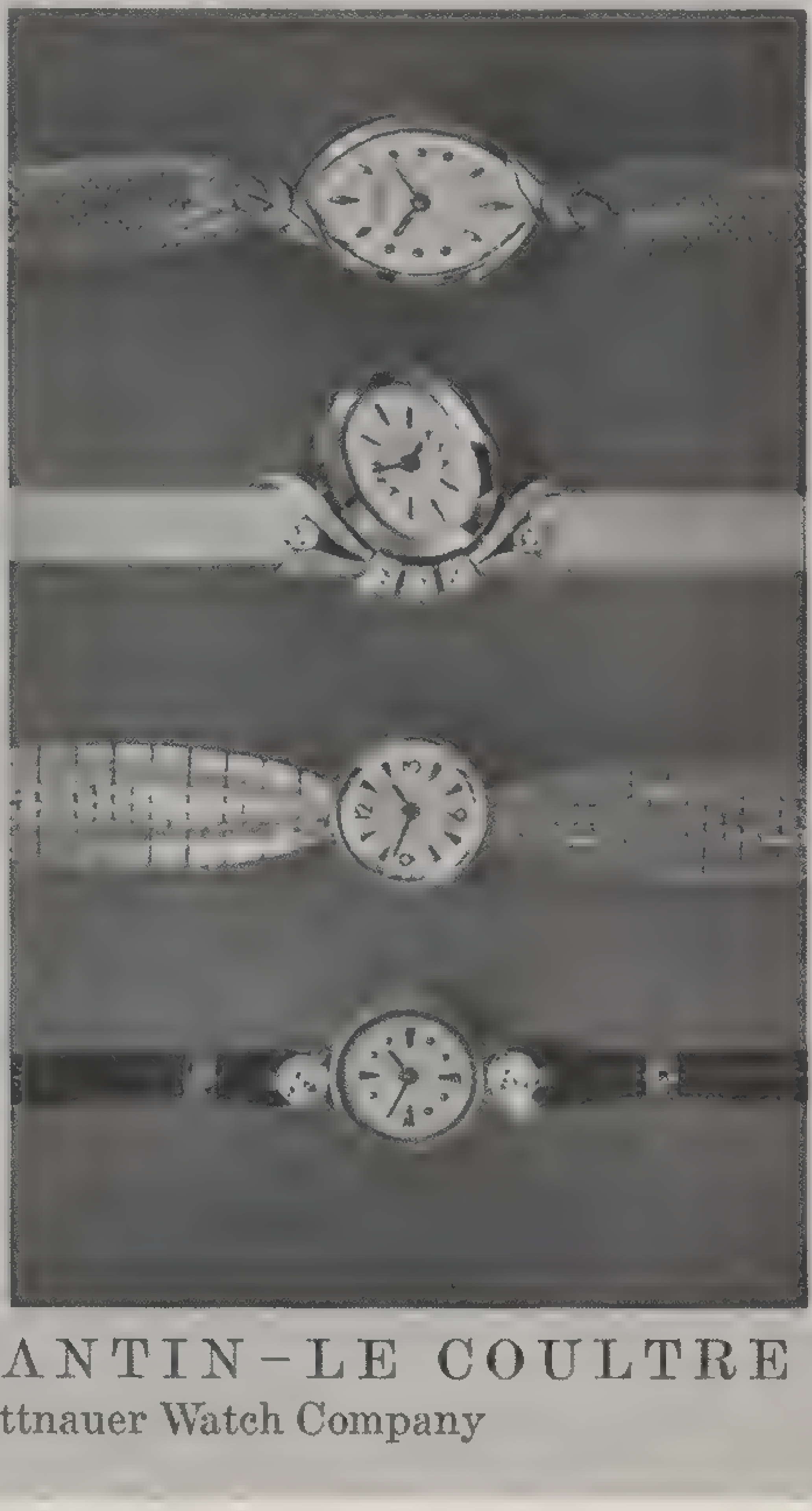
LeCoultre Lady Fay Trimly styled for casual wear; 14K gold Florentine finish with suede ....$100.

LeCoultre Lady Susan Excitingly different in smart modern case in hand-finished 14K gold............ $115.

LeCoultre Maureen Jewelry craftsmanship at its finest. Hand detailed case of 14K yellow or white gold .... $125.

LeCoultre L'Amour High fashion pear-shaped watch in 14K gold with synthetic sapphire crystal $135.





LeCoultre Golden Majesty A Elegant 14K bracelet watch; synthetic sapphire crystal........................ $225.

LeCoultre Diamond Parisienne 500A 14K gold set with 5 perfectly matched diamonds.................... $195.

LeCoultre Trés Jolie New Multi-Color 14K gold bracelet backwind; synthetic sapphire crystal $395.

LeCoultre Montres d'Elegance B2 14K white gold with two matched diamonds, total weight ½ karat .... $450.

LeCoultre Rue de la Paix Clock $29.95. Other jewelled clocks from $15.95 to $500 plus tax.

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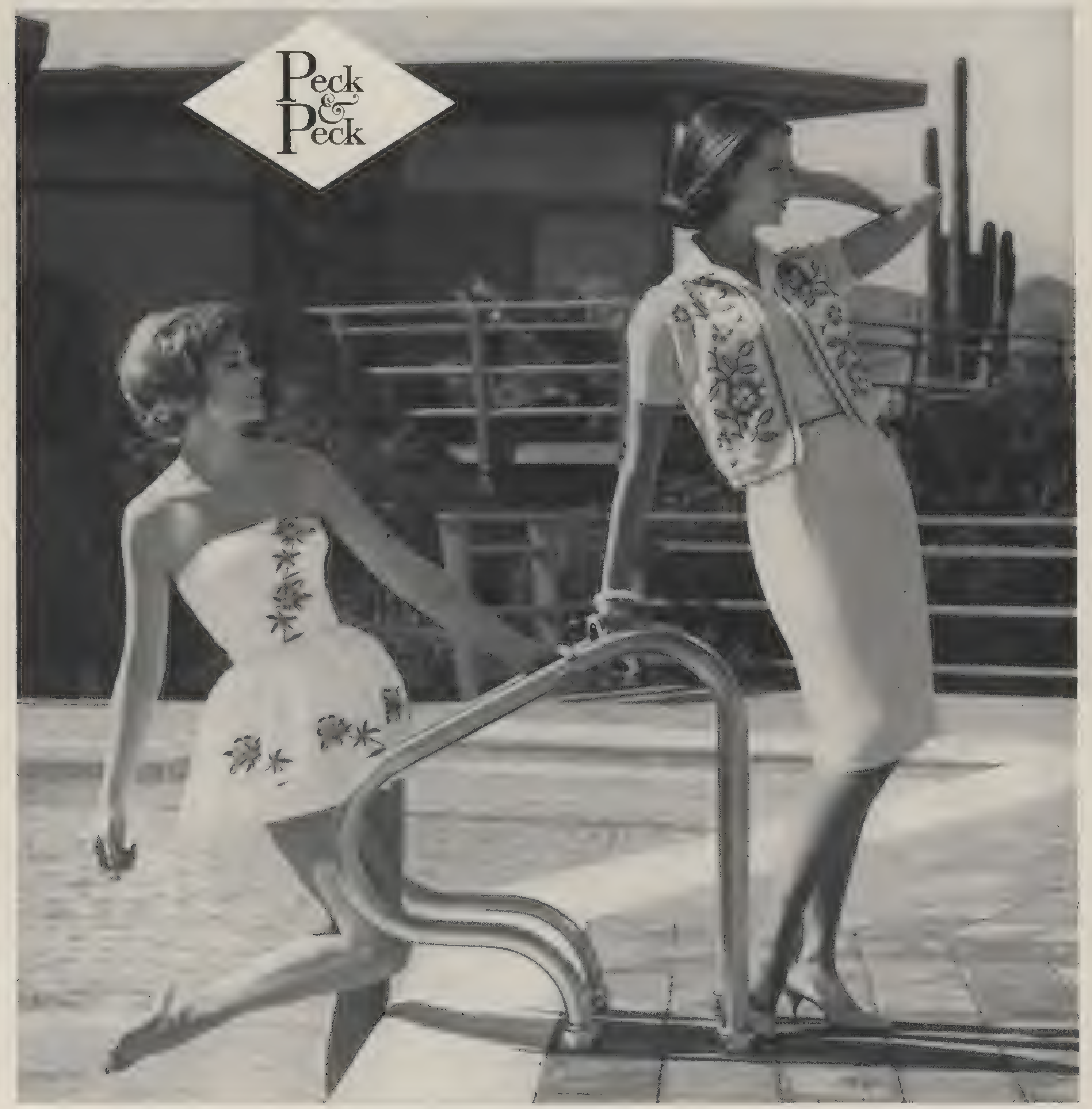
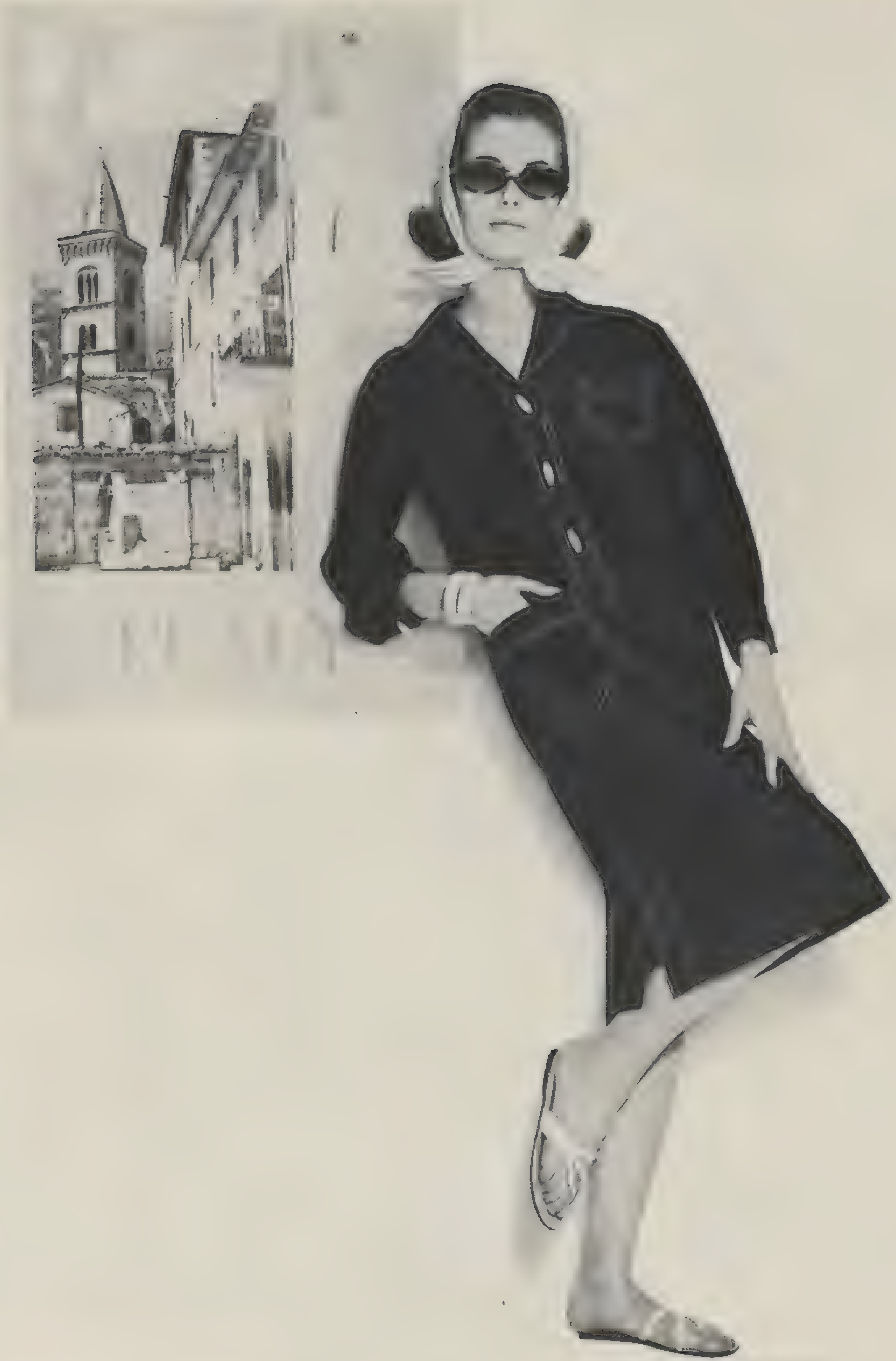


In Phoenix, Arizona—out where the west begins

the in-look for '62: unalloyed femininity

So smart to look your prettiest—so easy to come by with these flowering beauties. Decorating the pool, our delectable swim suit of polished white cotton, embroidered with red roses, 8 to 16, *25.00* For your costume life, a sleeveless blouse and slim skirt in sharkskin blend of Arnel® triacetate and nylon; sweatered in Orlon® acrylic with exquisite embroidery; citron/green or beige/turquoise; 8 to 18, *35.00*



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TRAVEL THE TANNER WAY. TWICE THE EFFECT. HALF THE EFFORT
THE MEDITERRANEAN LOOK. QUICKDRY DACRON POLYESTER & FLAX
BELT IT OR NOT. ROYAL, RED, DEEP GREEN, BROWN. ABOUT $40

TANNER OF NORTH CAROLINA

designed by DOROTHY COX

Write for the store nearest you Price slightly higher on the West Coast

530 Seventh Avenue New York 18, N.Y.

Cherished as one of the world's seven great fragrances
...and now in a new spray mist!

Travels beautifully...it's unbreakable and spill-proof, too. 4 ounces, 4.00

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CHERISHED AS ONE OF THE WORLD'S SEVEN GREAT FRAGRANCES

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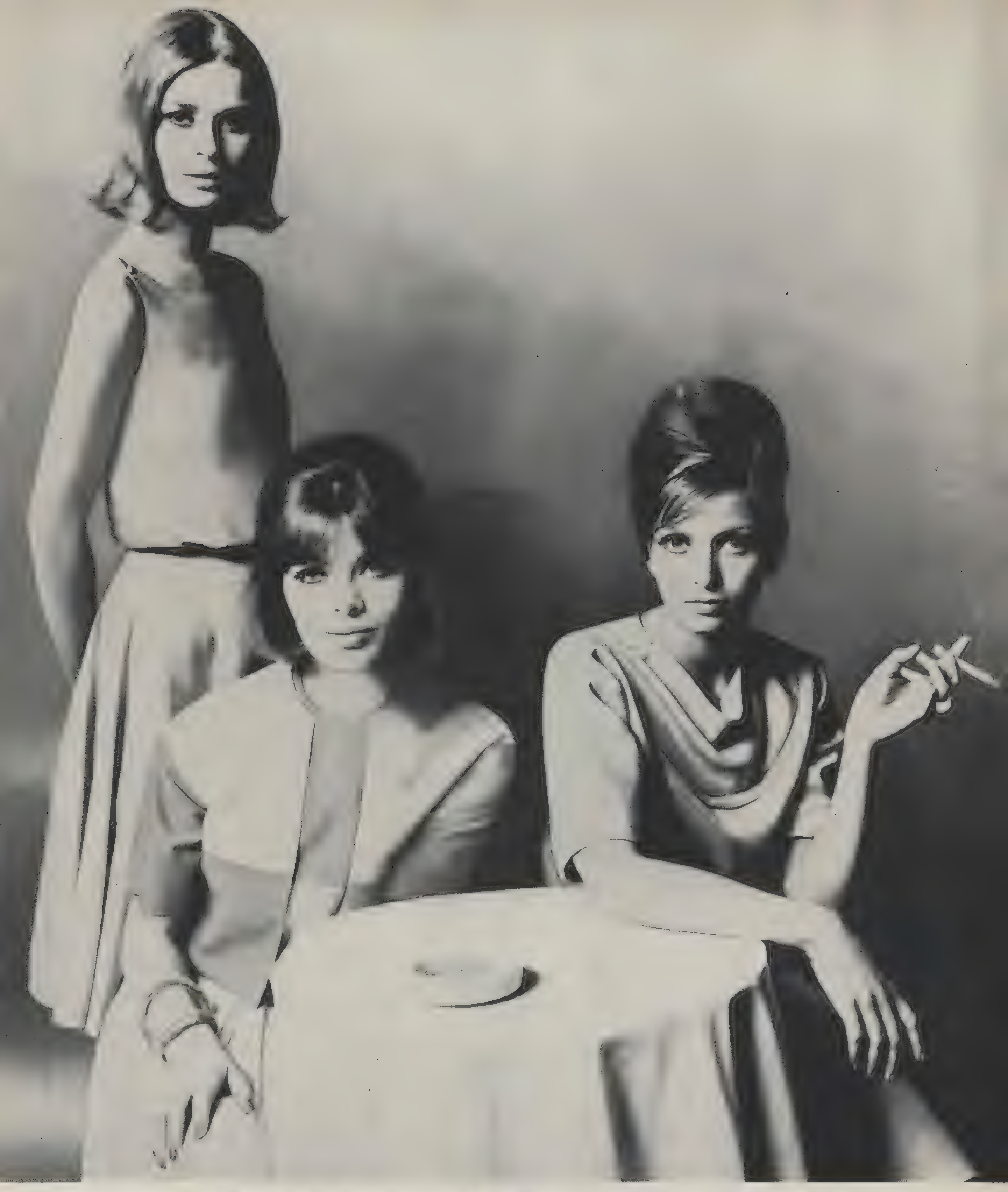
Also: Intimate Perfume, 8.50 to 75.00, imported from France

(prices plus tax)

COTTON IS A NATURAL

There's smooth sailing ahead; you're in 100% Cotton. Cotton is cool and comfortable. It breathes, feels kitten-soft, yet is lion-strong and durable. And Cotton stands up to the elements! Water, sun, and salt air can't steal away its natural beauty. Cotton stays color-bright, washing after washing. Keeps its shape, resists shrinkage . . . all that, and easy care, too. For fun on land or sea, Cotton is a natural. **National Cotton Council / Memphis / New York / Los Angeles.**

100% COTTON BOATING CLOTHES BY JOHN WEITZ



The private lives of Dagmar, Nico and Christina

What are famous models really like? How does a model dress when she dresses to please herself? **Dagmar:** blonde, stately and standing, rarely stays put—spends half her year in America, and half her year in Europe. Says she craves designs with straightforward lines, is mad about Mr. Wragge's simply elegant silk. Superb in Aqua, Shrimp or Barley, 89.95. **Nico:** admired by men, adorned by magazines and adored by photographers, has been seen in "Vogue", in "La Dolce Vita" and, here, in B. H. Wragge's contrast color costume. Jacket and sleeveless dress in Flax and Camel, Meringue Cloth, 89.95. **Christina:** an Italian countess and New York newspaper columnist, likes uncomplicated living and uncluttered clothes—looks divine in B. H. Wragge's fluid line silk. Top has a contrasting band of color. Ensemble comes in Barley with Shrimp, Aqua or Shrimp with Yellow, 65.00. Dagmar, Nico and Christina's clothes may be seen in 6 to 16 sizes at Marshall Field & Company, Julius Garfinckel & Co., and Rich's, Inc. and I. Magnin & Co., Calif. Prices higher in the West.

B. H. Wragge

Weekenders . . . ready-to-go separates, made for us in Hawaii! Captivating way to look while you're having a wonderful time. Complete play and beachwear collection . . . solid color and printed cottons in tones of deep blue, green or gold. 10 to 16. Altman vacation shop, third floor, Fifth Avenue, also at White Plains, Manhasset and Short Hills. Shirt . . . **13.00** Pants . . . **10.00** Skirt . . . **15.00** Doubles as a poncho cape over boy leg swim suit (not shown) **19.00**

SUMMER RECIPES with an English accent

Take a BOAC 707 jet—it's a bit of England in the sky: witty, sure, elegant, and a large helping of that kind old word jolly. BOAC flies to all the continents, to all the big cities and most small ones. Quiet trip? The sound you hear—practically, the *only* sound—is ice clinking in your GORDON'S gin-and-tonic. Linen dress with LIBERTY OF LONDON printed silk jacket, by BILL BLASS for MAURICE RENTNER.

Starting here, five this-summer recipes filled with fashion, flight, ice cold gin, and the essence of a flying summer—a change of scene. These are the ingredients. How you mix them is a matter of whim and wherewithal . . . a matter of knowing the names to ask for: BOAC for flying, GORDON'S for gin, LIBERTY OF LONDON for prints. The names in clothes: BILL BLASS for MAURICE RENTNER. The collection at fine stores across the country . . . Bonwit Teller, all stores; Battelstein's; John Doyle Bishop; Bullock's-Wilshire; Dayton's; Julius Garfinckel; Gidding's; Hudson's; Hutzler's; Gus Mayer, all stores; Montaldo's, all stores; Rich's; Woolf Brothers.

DISTILLED LONDON DRY GIN. 100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 90 PROOF. GORDON'S DRY GIN CO., LTD., LINDEN, N. J. PRODUCT OF U.S.A.

SUMMER RECIPES
with an
English accent

Take a LIBERTY OF LONDON print . . .
but say libertyprint
(it's as much one word as luncheon
or ginandcrumpets).
LIBERTY'S new silk colours shimmer
tall and cool in BOAC
stops around the world,
look their best in liquid little dresses
that pack-and-pack-and-pack.
Dress here, by BILL BLASS for
MAURICE RENTNER. Tall cool drink:
GORDON'S gin collins.

ORLANDO

SUMMER RECIPES
with an English accent

Take . . . one bright day
in one dark pub and one or more
GORDON'S gin-on-the-rocks—
they're the simplest things
in the world to take,
and the only one who works
is the bartender.
Among the other simplicities of a
BOAC summer:
a touring dress and jacket
by BILL BLASS for MAURICE RENTNER,
printed linen by LIBERTY OF LONDON.

DUFFY

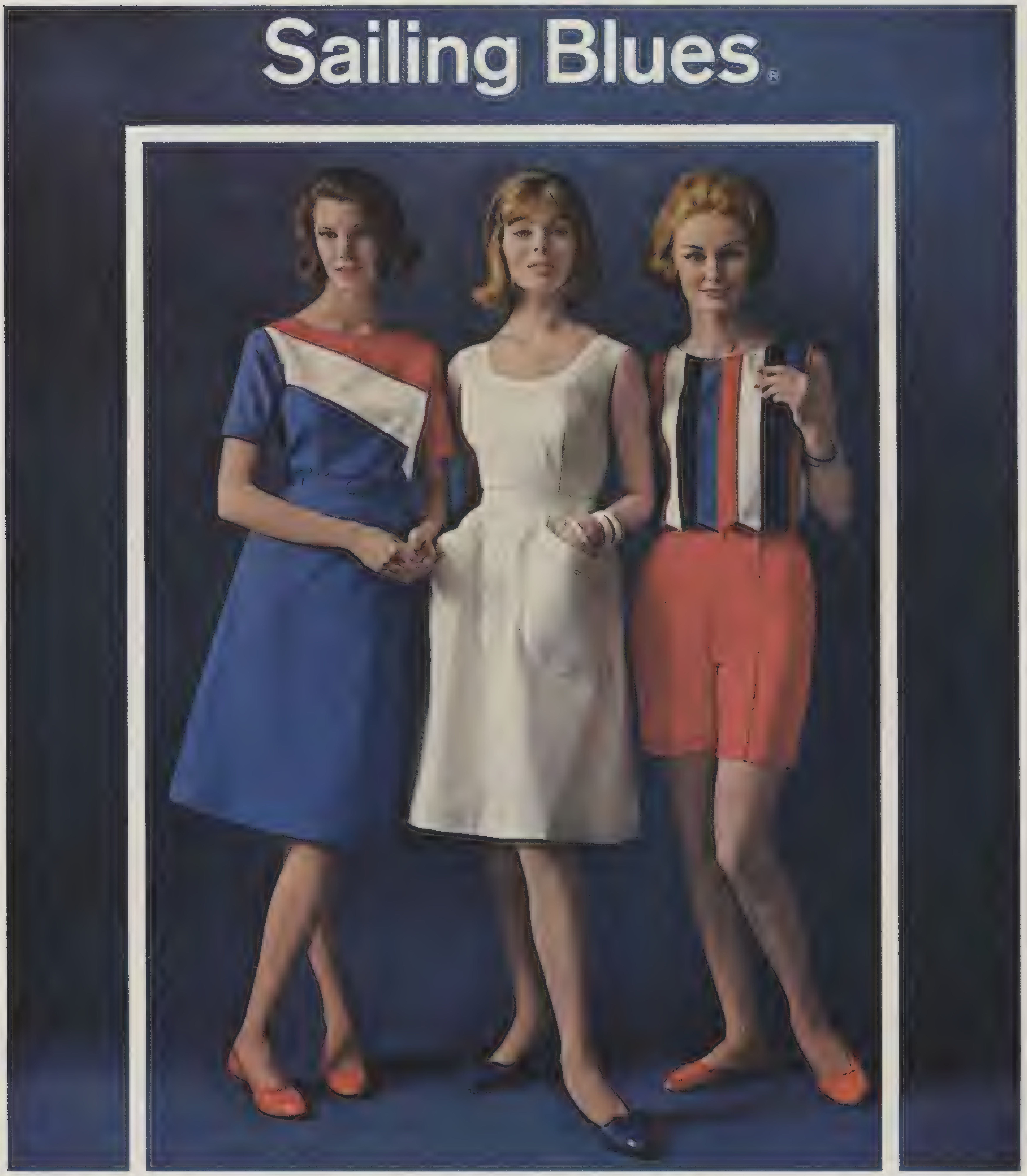
SUMMER RECIPES
with an English accent

Take Piccadilly . . . you couldn't choose
a more central point to see
the names that make a city memorable:
Eros on his pedestal,
BOAC on the buses,
GORDON'S on the buildings.
On the girl, a LIBERTY OF LONDON
printed linen, a little curve
to the jacket.
Dress and jacket by BILL BLASS
for MAURICE RENTNER.

SUMMER RECIPES
with an
English accent

Take . . . the end of the day,
the beginning of the night . . .
there's no better bridge than
a chilly GORDON'S Martini
flecked with lemon,
and small-world talk in the
isn't-BOAC-great! vein.
The dress, a gentle silk involvement
designed by BILL BLASS
for MAURICE RENTNER,
in LIBERTY OF LONDON print.

Three cheers for the red, white and blue ...in crispest drip-dry cottons that rate a salute on land or sea. Left, tri-colored top, about $6. Self-belted gored skirt, about $8. Center, ship-shapely sun dress, about $15. Right, multi-striped sleeveless, about $5. Stitched crease fly-front Jamaica, about $7. All in star spangled and other colors, sizes 8 to 20. Prices slightly higher in the West. At fine stores or write American Golfer, 1410 Broadway, New York, N.Y.; 501 East Preston St., Baltimore, Maryland; 112 West 9th St., Los Angeles, California.



If you're too young to go grey... then don't!
Revlon
'COLOR UP'
cream tinting rinse
NEW LONGER-LASTING FORMULA
'COLOR UP'
The first cream tinting rinse in a tube
by Revlon

'COLOR UP'—the first cream tinting rinse in a tube—buries grey in a shimmer of color! And it's so easy: just squeeze it on, smooth it in. No mix. No mess. And no drip. 'Color Up' is a stay-put cream. Not a bleach or drastic dye—the color's so subtle it changes your hair just enough to make a beautiful change in you! Looks so natural, yet lasts for weeks. And 'Color Up' actually conditions your hair—leaves it silky, shining. Choose your shade—and 'Color Up' today!

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Mystic beauty of the East...echoed in Jewel of India, stirring new coral-red fired with gold...to make a jewel of your lips.

Jewel of India

new golden coral with a soul of flame

Dorothy Gray Lipstick in Sheer Velvet Creamy formula . . . $1.50—Refills $1.

Dorothy Gray

SUIT: 37% "LYCRA"* SPANDEX FIBER, 36% "DACRON"** POLYESTER, 27% DU PONT NYLON

DU PONT
Better Things for Better Living . . . through Chemistry

"LYCRA®" HITS THE BEACH

SPANDEX FIBER

and all you feel is sunshine in Rose Marie Reid's mist-weight swimmer that couldn't be before suits were controlled by "Lycra"

Nothing to it! Nothing except news. The sheerest suit news that ever was. The sheerest smoke screen ever seen on land or sea. A suit that's transparent off, but opaque on. Positively see-proof. And what sylph-like control. "Lycra" gives you such phenomenal lightness with such phenomenal shaping. Quick, down to the sea in "Lycra"! In a rainbow of orange and green or pink and blue. 10-16. About $35. Rich's, Atlanta; I. Magnin, California & Seattle; Battelstein's, Houston; L. S. Ayres & Co., Indianapolis; B. Altman & Co., New York and branches; Woodward & Lothrop, Wash., D.C.

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I'm just a girl who is treated like one. You can tell by my swimsuit. It's Regal. Half yellow, half black Orlon® acrylic knit. Sizes 7 to 14, about $6. T8 to T16, about $9. The princess who lives in your house can have it in other colors. Lord & Taylor, New York & branches; Stewart and Company, Baltimore Md.; Wm. Hengerer, Buffalo, N.Y.; The Diamond, Charleston, W. Va.; H. and S. Pogue, Cincinnati, Ohio; Boston Store, Erie, Pa.; J. W. Robinson, Los Angeles, California; Stewart Dry Goods, Louisville, Kentucky; Powers Dry Goods, Minneapolis, Minnesota; Hahne & Company, Newark, N. J.; Sibley, Lindsay, Curr, Rochester, N.Y., or for the store nearest you, write REGAL KNITWEAR COMPANY 1333 Broadway, New York 18.

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Charming as a surrey with the fringe on top, lovely enough to be disarming...the lady in the Lady Manhattan® multi-colored floral print go-togethers. The shirt is tailored with the traditionally fine Lady Manhattan detailing...the sheath skirt is fully lined, comes with its own white straw belt. Made of easy-to-iron 100% polished cotton. Sizes 8 to 18, about $18. Slightly higher in the West.

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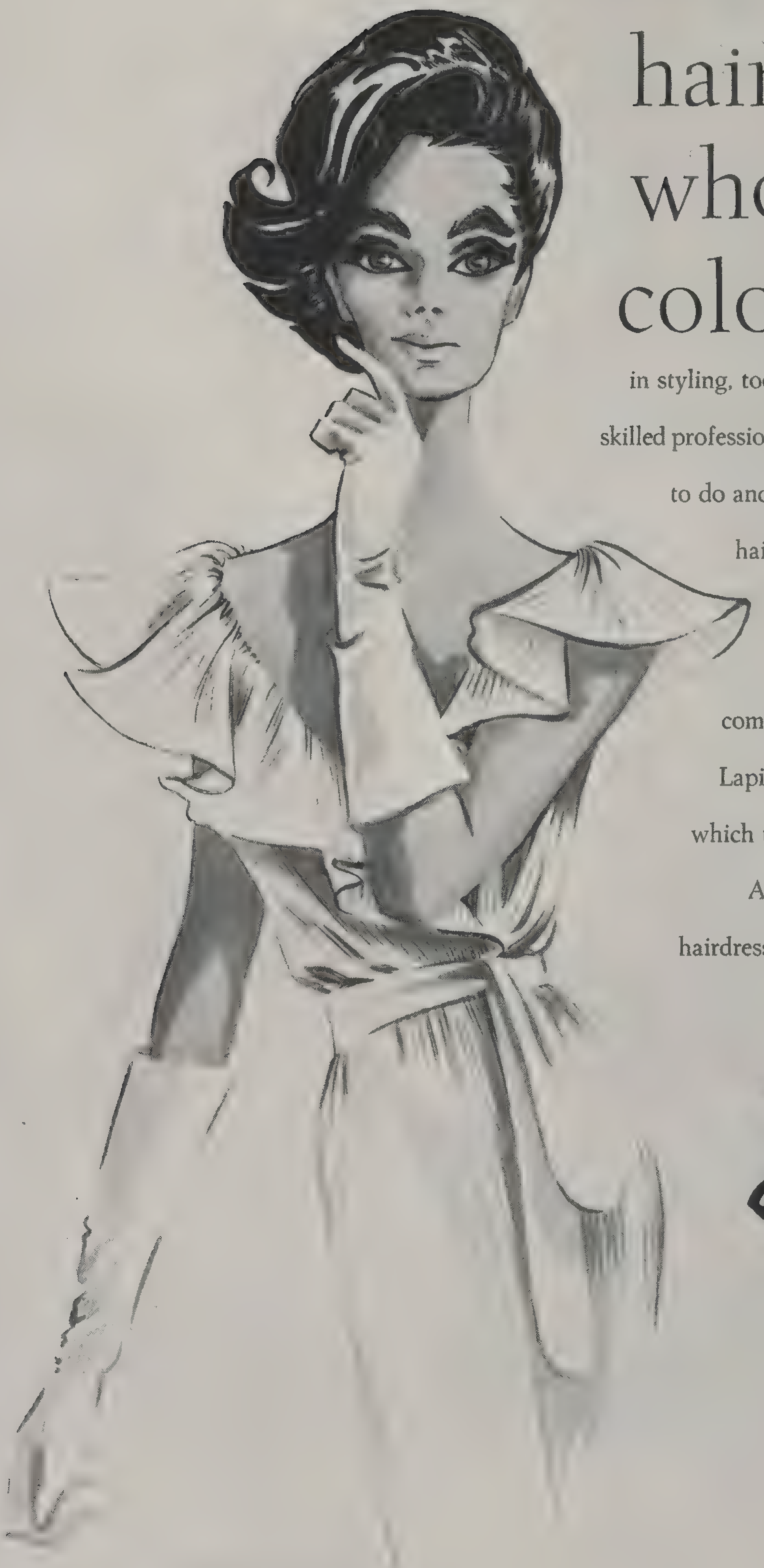

Original designer's illustration by Travilla

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Our Young Elite® social whirl—a fanning of pleats in white Dacron polyester and cotton, spread out under a wide breadth of shining red belt, black linen top. Misses' 4 to 14 sizes. 50.00.

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Our Young Elite® moonlighting shirtwaist—full length of softest pink and white baby-checked organza of Dacron polyester with gleaming wide belt of bright red. Misses' 6 to 14 sizes. 70.00.

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Sunshine—supplements and safeguards

It's practically here—summer—the sunlit season when an outdoor life can make a woman look better than ever, or quite the reverse. It's all in the way she handles it. The way to an even, enviable suntan is smoothed by creams and lotions that make it possible to skip the unfortunate in-between stage, sunburn. One such cream, new this spring, is Antoine's White Bain de Soleil, invisible because it is absorbed immediately into the skin, doubles as a moisturizer. The gelée version is waterproof, imparts a film of colour to the skin.

Still on the suntan trail, there is a lotion, cool to the touch, that smooths skin (even elbows and heels), and gives a lightly tanned look to start with—avoids the dreaded beach-début in skin of winter-white: Cool 'n Tan by Scandia.

For non-sun-worshippers: women with very sensitive skin that doesn't take kindly to the sun, sailors and golfers who may spend entire days in strong sunlight, or those who have simply decided not to tan, Shulton makes Sun/Stop cream, which prevents the sun's rays from reaching the skin.

Sun and salt water are notorious opponents to sleek, manageable hair, and, too often, summer hair has a way of giving up the fight, letting the weather disenchant texture and looks. On the rescue squad: Dusharme Hair Creme Dressing and Conditioner to be used after and between shampoos—softens dry hair, keeps it from flying; for tinted hair, Roux has a new protective spray that comes in seven colours, including colourless.

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John Robert Powers

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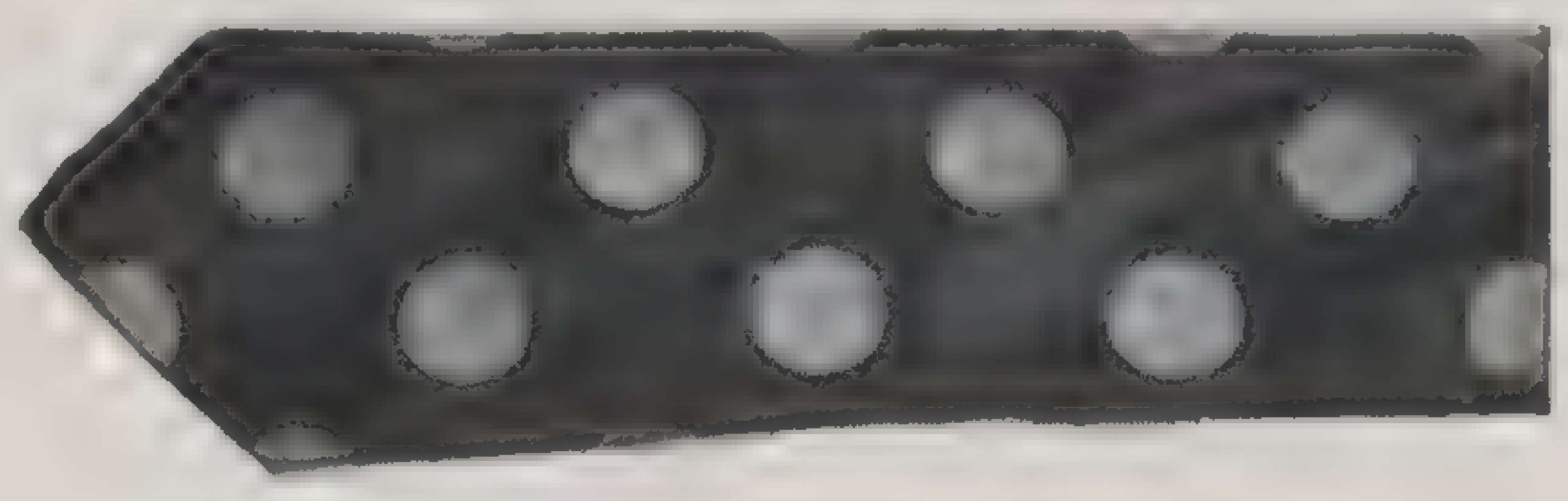
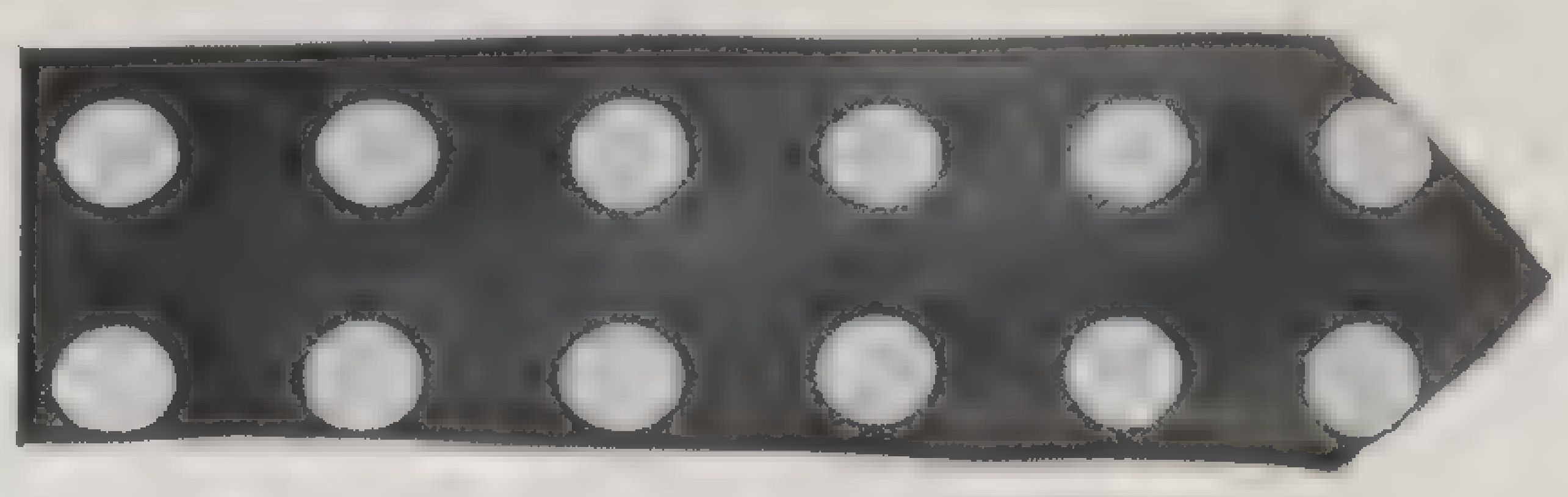
IN VOGUE FOR MEN: RETURN OF THE DOTTED TIE

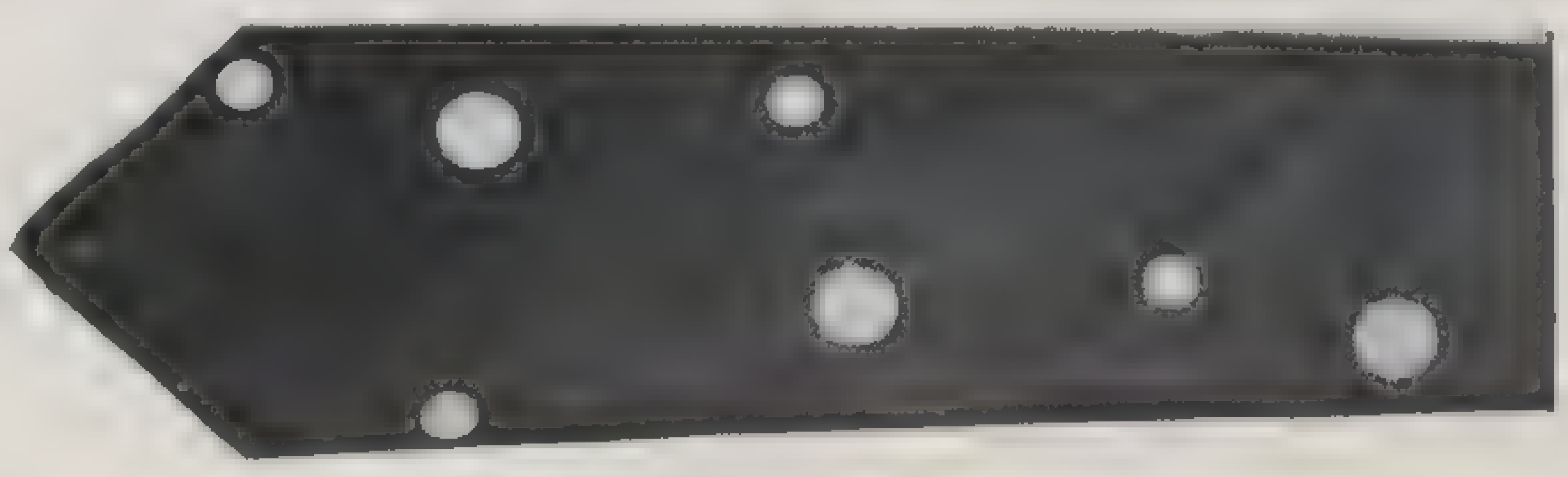
The return of the two-button suit means clearing the way for more tie space, new tie interest. For now through summer, some of the smartest ties are dotted, in sizes ranging from pin to small-coin. Some are regulation conservatives; some have new random-dot effects in colours and arrangements. All are silk, designed by Scaasi; Lord & Taylor; B. Forman; Neiman-Marcus; I. Magnin.



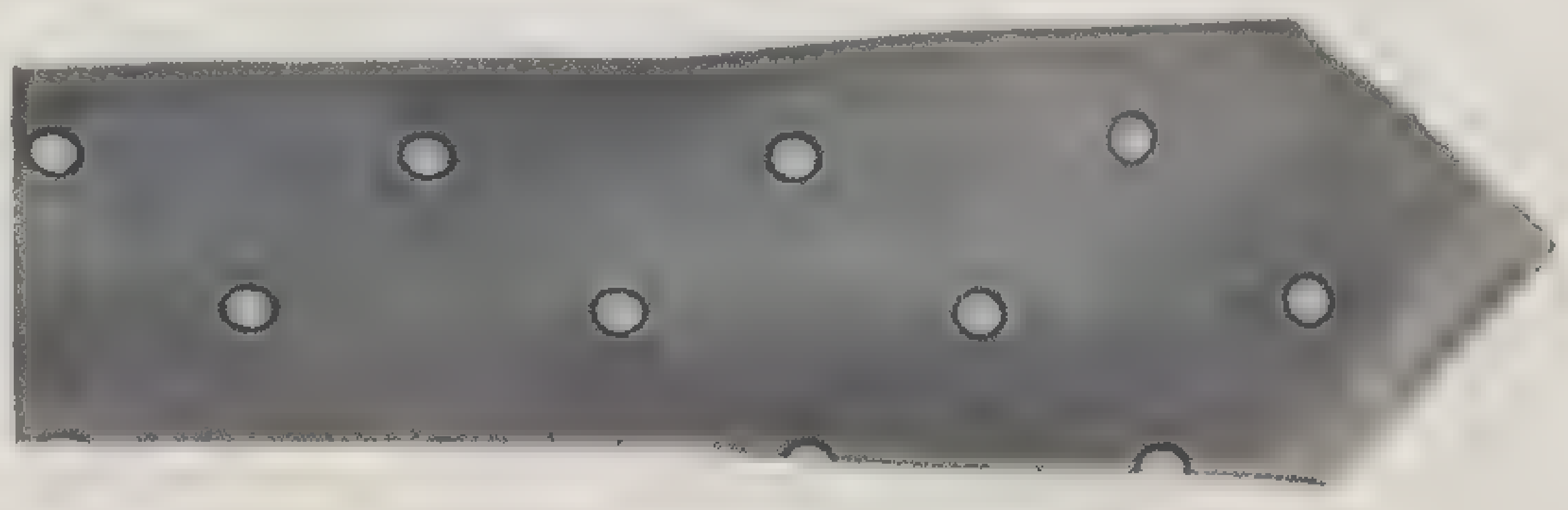
Blue coin-dot on black silk twill; for a light-grey flannel suit, a white linen jacket.



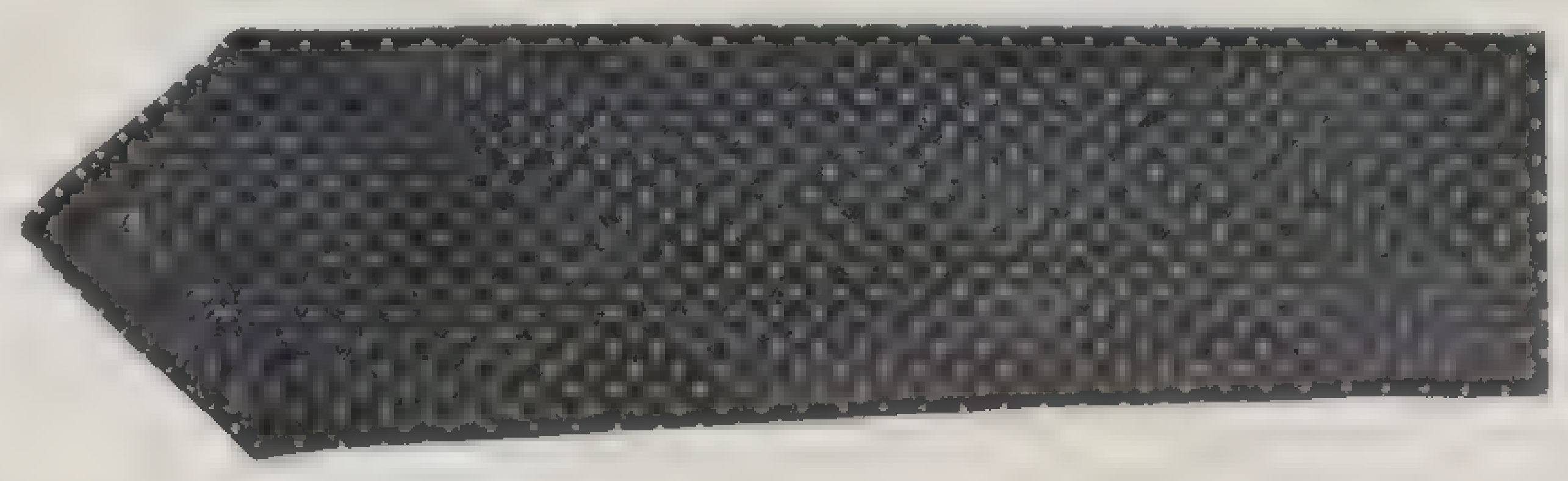
White centime dots on olive-green silk surah; for a tan gabardine or poplin suit, natural linen blazer.



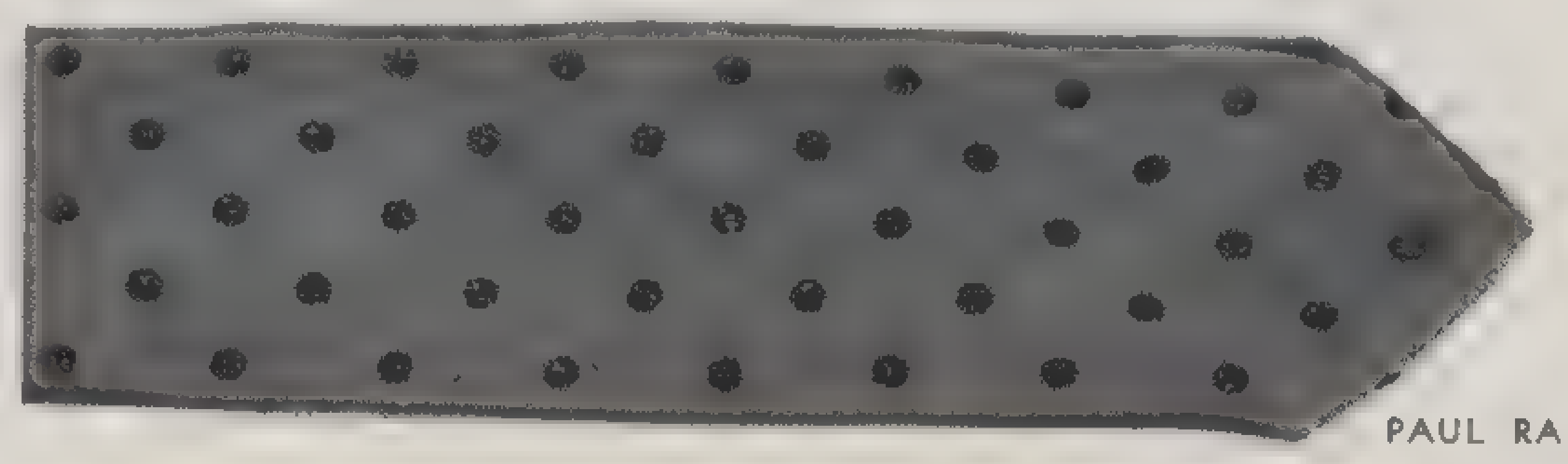
White random dots on navy-blue silk twill; for a navy-blue silk suit, navy-blue blazer with pale-blue shirt.



Casual confetti dots of white, blue, and gold, on olive silk surah; for a tan gabardine suit, a banana-yellow blazer.



Classic white pin dots on navy-blue silk satin; for a suit of grey silk, linen, or flannel.



PAUL RADKAI

Black polka dots on walnut-brown peau de soie; for a bamboo or ivory shirt, black silk or tan poplin suit.

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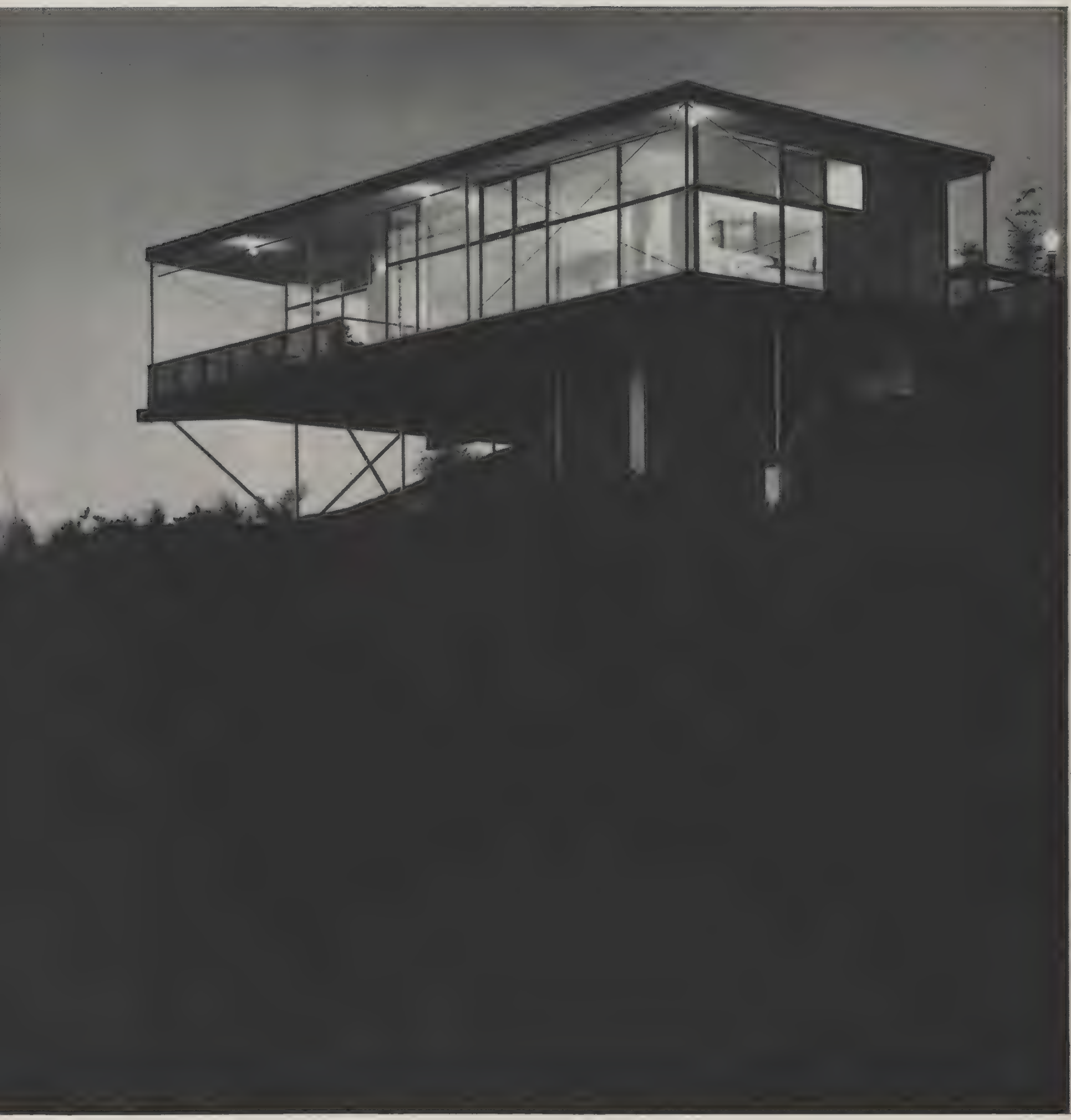
Two things to own



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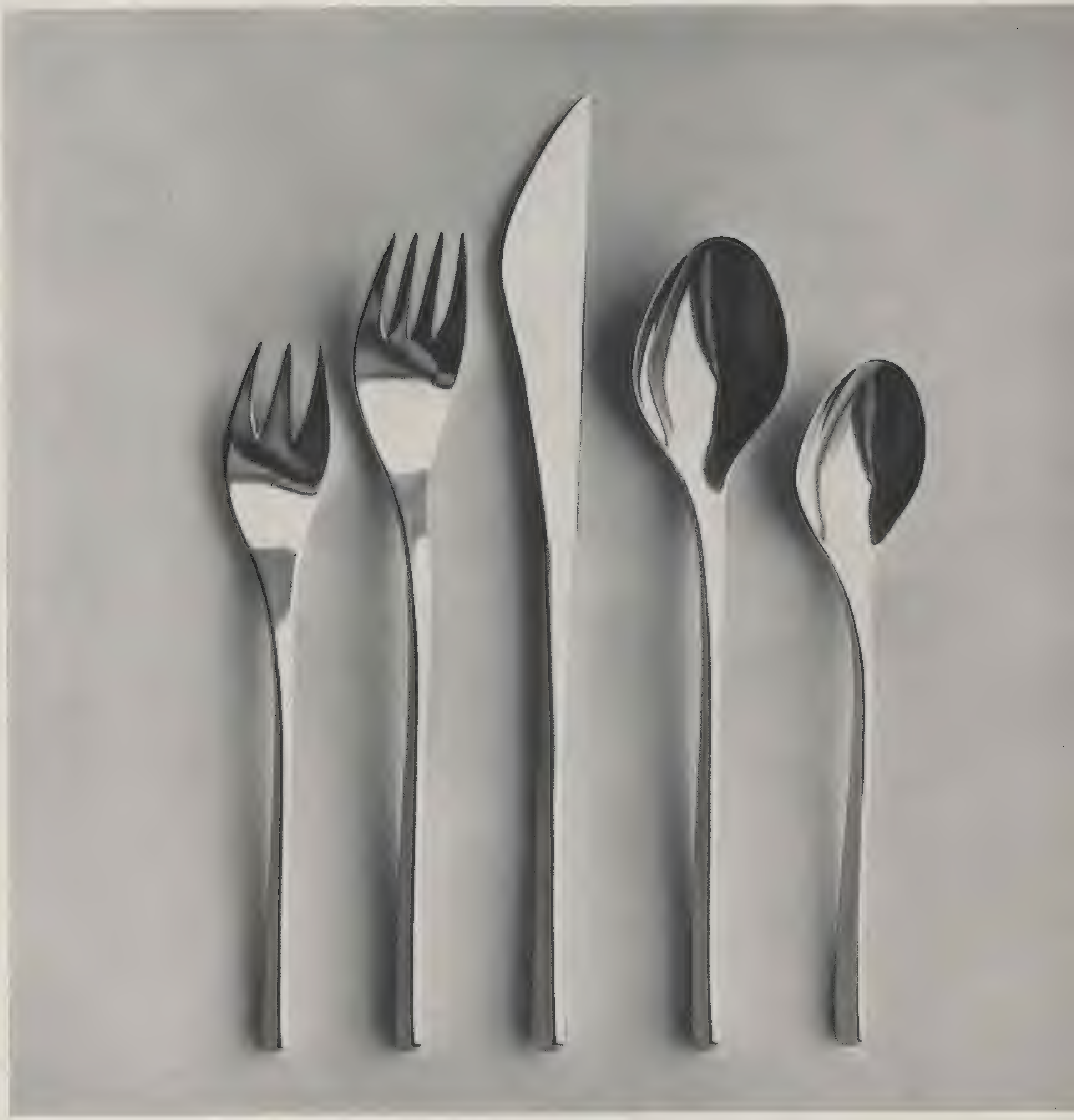

2. VISION STERLING BY INTERNATIONAL

For Sale: This stunningly modern 5-piece place setting, designed in 1961 by one of America's outstanding designers. Its space-age lines are due to a new way of construction. Handles are turned at right angles—to make VISION simpler to hold, better balanced, more graceful to look at. Slim silhouette echoes the slender steel supports of contemporary architecture. Only the Soaring '60s could produce such a knife blade. Gives any home a modern touch...makes a modern home *ultra*-modern. Single 5-piece place setting, incl. Fed. Tax, $50.

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THE CANARY ISLANDS: SPANISH CHARM AND SENSIBLE PRICES

BY LANFRANCO RASPONI

The blessed Canary Islands have their own special charms, a climate that at sea level is reasonably warm, reasonably cool, and that in winter sometimes allows skiing on the slopes of the Teide Peak. Besides all that the prices are sensible, the hotels for the most part good, and the sightseeing relaxing, with just enough gold-emblazoned churches to give cool relief from the incessant blue skies.

The Canaries, an archipelago of thirteen islands, lie off the northwest coast of Africa; some scholars claim that the Canaries and Madeira were part of the lost continent of Atlantis. Although Madeira was deserted when the Portuguese explorers found it in the fifteenth century, the Canaries were inhabited by a fair-skinned, tall race, the Guanches when the Spaniards arrived there. They resisted conquest until 1402, when Jean de Bethencourt established his own dynasty with the help of the Spaniards. Later the islands passed to the Kings of Castile.

In spite of many attempts by the British, the Dutch, and the Moors to dislodge them, the Spaniards have ruled the Canaries, not as a colony but as a province, for the past five centuries. The name, Canaries, apparently comes from the Latin, canis, because of the large, wild dogs found on the islands by the conquistadores. In fact, there are many bronze sculptures of these dogs in the Plaza de Santa Ana, the main square of Las Palmas.

Las Palmas, the capital of Grand Canary, stretches along five miles of waterfront, backed by bony mountains; it appears much larger than it actually is—a city of two hundred thousand people. Although Las Palmas has no monuments of major importance, there are many of major charm. The one luxe hotel, the Santa Catalina, has a big swimming pool, a tropical park, and excellent service. There are other good hotels, too, among them, the Parque, Monopol, and the Atlántico, and two pleasant pensions, the Ciudad Jardin and the Residencia Paris.

Prices everywhere are reasonable, and the various restaurants, Las Cuevas, Costa Bella, Guanche, and Club Nautico, for example, offer a fine variety of seafood. Among the other pleasures, there are two splendid beaches in town, Las Canteras and Alcaravaneras, and several deserted ones within an hour or two by car from the city.

Las Palmas has a particularly Andalusian look, especially in the main square with its palace and churches. Christopher Columbus stayed at the Palace, a whitewashed building with a grey stone portal and wooden balconies, now a museum. In its archives are documents of three of his voyages to the New World, plus samples of old Canary furniture, several paintings on loan from the Prado Museum in Madrid, and some sinister, and happily archaic, instruments of torture.

The enchanting small church of San Antonio stands opposite the Palace. Rebuilt in 1756 on the site of the oldest church of Las Palmas, Columbus heard Mass there before sailing for the New World in 1492. Nearby, the Cathedral of Santa Ana is built of local volcanic stone, but inside the vaulted ceiling is of pine, and its eighteenth-century altar, a polychrome fantasy of gold and red carved wood, holds an ornate statue of the Madonna. In the sacristy there is, among other treasures, the extraordinary Banner of Castile embroidered by Queen Isabella Catolica.

Las Palmas has plenty of evening entertainment; on Sundays and holidays, wrestling matches at the Campo España. Two opposing groups of twelve men each form the teams, although not more than two fight at once. Whoever touches the floor

(Continued on page 53)

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The new translucent pressed powder that adds a soft matte finish to any make-up. It applies invisibly, imparting delicate, natural beauty. Finishing Powder can never streak or turn orangey. Perfect for touch-ups. Fashion Compacts, $1.50. Refills, $1.00.

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This is Max Factor's complete make-up-in-one. It was created to give you the flawless matte look of fashion with a new fresh, young feeling. Sheer Genius blends the luster of liquid and the soft flattery of powder to give you velvety perfection even hours after it has been applied. Two types: Natural Finish and Extra Cover. Both in 10 beautiful shades; each only $1.50.

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THE CANARY ISLANDS

(Continued from page 49)

first with any part of his body, is eliminated and replaced by the next contestant.

Cock fights go on every night at the Circo Gallera between February and May. Fast games of pelota Basque are played all year, and faster greyhound races take place at the race course. Lively folk dances to the accompaniment of guitars and smaller guitars, known as *bandurrias*, are performed regularly.

Various towns hold their local *fiestas*. The two most unusual, however, are in Las Palmas: the ride of the Holy Kings in a pageant of camels and flowered carriages on January 5, and the Procession of the Mantillas on Good Friday, when the women parade in their many-coloured lace headdresses.

Planes fly every day between Las Palmas and the island of Lanzarote, a geological fascination of three hundred volcanic cones. Farmers spread layers of lava ash (taken from the craters) over crops of cereals and vines, a native form of irrigation on this riverless island, as the ashy earth holds rain moisture. From the villages, women, in veils under large straw hats, bring fruits and vegetables to the market place on small donkeys.

Driving north and south on the island one sees strange Moorish-looking villages, camels, and fantastic grottoes against the lunar landscape. Pockets of boiling earth emit plumes of smoke into the clear, infinitely blue sky. All around there are coves and beaches; the fishing is excellent and skin divers come up with extraordinary finds.

Several flights a day leave Las Palmas for the island of Tenerife, where the capital, Santa Cruz, is levelled into a range of rocky mountains reaching down to the sea. The entertaining harbour is bordered by a palmy promenade with cafés. The strollers watch the traffic of the fishing fleet. There are some good hotels in Santa Cruz—the Mencey, Orotava, Anaga, and the Camacho among others—and some fine restaurants, especially the Gambrinus, the Baviera, and the Sorrento.

Six miles inland from Santa Cruz lies the beautiful old city of La Laguna, a quiet city of gardens, baroque palaces, churches, and monasteries. Immaculately white, the Church of Santa Catalina has a collection of superbly carved statuary; La Concepcion, built in 1511, is noted for its choir, its Moorish ceiling; and Santa Domingo has, in the Seminary garden, a colossal dragon tree with an altar stretched between two of its branches.

The beach resort of Puerto de la Cruz is an hour's drive from Santa Cruz. The popularity of the place has induced a sequence of brazenly new hotels with such names as Las Vegas, considered, along with the Tenerife Playa and the Belgica, among the best. The Taoro—not near the sea—overlooks the town and has a magnificent garden. Contrasting with this modernity are the old Canarian houses with grilled balconies and shutters through which women peer, unseen, looking on at the goings-on in the street.

The Orotava Botanical Gardens were started by King Charles II in 1788 to acclimatize tropical plants from Asia before transplanting them to Spain.

On the way to Puerto de la Cruz, a few hours should be spent in Tacoronte, a dreamy village of narrow streets lined with flowered balconies, where the churches and cloisters of San Agustin and Santa Catalina have a small, shaded coziness.

The most irresistible landmarks of Tenerife, however, are Las Cañadas and the Peak of Teide, a pile of sinister black basalt rocks. The drive, either from Santa Cruz or from Puerto de la Cruz, winds upward from tropical palms to an Alpine scenery of pine forests. Above the pines are basalt rocks like surrealist sculpture, with nearby tufts of yellow broom. From this extraordinary rockscape, at an altitude of eight thousand feet, rises Las Cañadas, and the parador where one can lunch or stay the night.

The Canary Islands, however, at sea level are blessed with the full exposure of the Gulf Stream. In winter the temperature rarely falls below sixty-three degrees, and in summer rarely tops eighty-four. There are daily flights from Madrid to Las Palmas and Tenerife: flying time, four hours.

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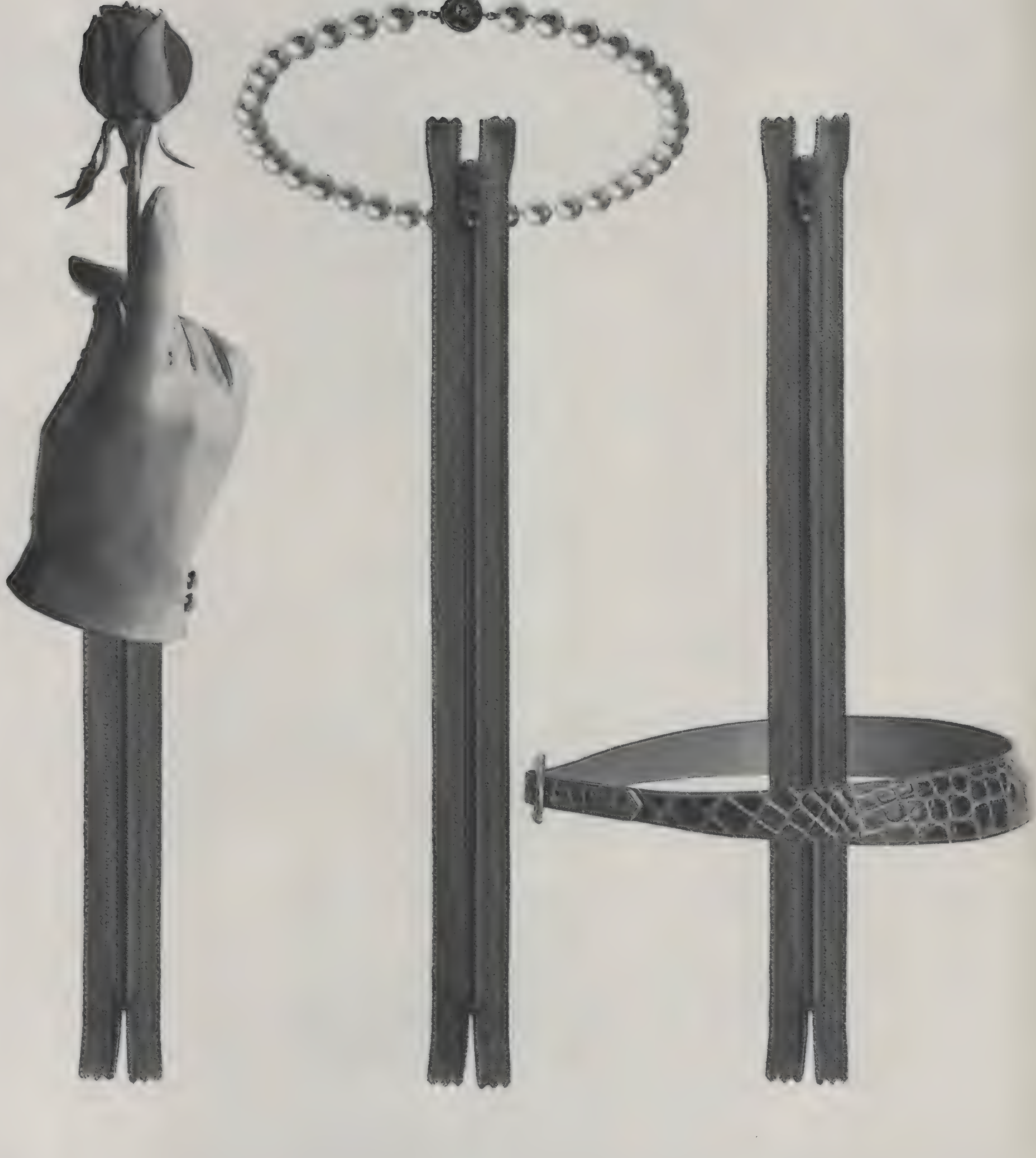
are you a Springmaid?

You can see for yourself in this **Junior Towne Petite** dress with embroidered top. It's Springmaid Chiffon Pima Cotton. Cool. Fresh. Sweet. The cotton that makes you a Springmaid. White with red or blue embroidery. Sizes 5 to 13, about $23. Franklin Simon, New York and branches; Gimbels, Milwaukee; Buffum's, Long Beach, Calif.; Sibley, Lindsay & Curr, Rochester; Jelleff's, Washington, D. C. and branches. Fabric by Springmaid Cottons, 1457 Broadway, New York 36, N. Y.



If you don't have a Talon Zephyr* nylon zipper up your sleeve, down your back, or by your side.... what have you? That nasty old metal zipper? Oh my!

Talon® ZEPHYR®

new revolutionary nylon zipper

TALON, INC., MEADVILLE, PA. • IN MEXICO, TALON de MEXICO S.A. de C.V. • IN CANADA, LIGHTNING FASTENER COMPANY, LIMITED • *ZEPHYR IS A REGISTERED TRADEMARK OF TALON, INC.

SOKOLSKY

eyes east

Vanity Fair's Pantoum pajama,
new way to look at home
or en route. The coat, banded and
belted with shining embroidery,
stops short of knee length trousers,
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Nylon tricot in Far Eastern colors.
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Vanity Fair Mills, Inc., 640 Fifth Ave., N.Y.

all is vanity...all is VANITY FAIR *lingerie, girdles, bras*

There's a fine line between just sterling...and the elegance of Towle

In the more enduring things of life, fine distinctions make the enormous difference. In silver, this simple truth is beautifully expressed in the splendor of Towle's lovely new pattern, Vespera ...chaste in line...pure contemporary in design. Why not make it very personally yours with your own engraved or applied monogram, available only at the fine stores that sell Towle? If you prefer a more traditional design, choose one of the many other sterling patterns sculptured in exquisite detail by America's proudest silversmiths, at Newburyport, Massachusetts. Whatever your choice, be certain to buy your silver "by the chest". There are wonderfully convenient new payment plans available at most stores. Inquire, and enjoy the pleasure of sterling and the treasure of Towle from the very first.

TOWLE
SILVERSMITHS

For a lifetime of elegance...start living with sterling by Towle

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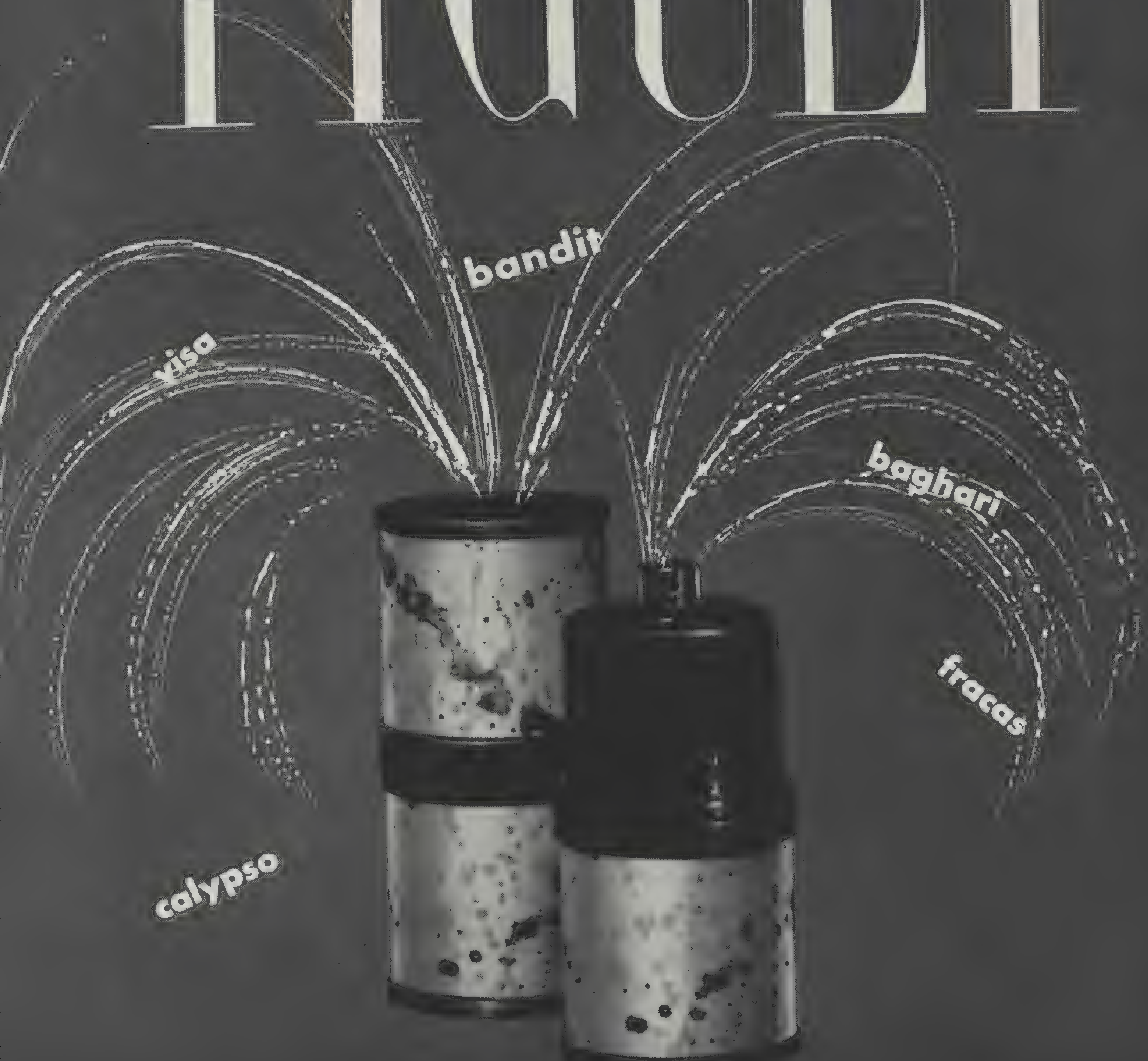
ROBERT
PIGUET



FROM PARIS...NEW FRAGRANCE SPRAY BY ROBERT PIGUET

Of course it's beautiful on the **outside** . . . all chic and satin and couturier-designed. But the real excitement is **inside!** For now, at last, you can get Bandit and the other four world's most fabled French fragrances in a flask of **1500** metered sprays (500 more than usual). One press and you're enveloped in a mist of loveliness. What a simply wonderful way to **"leave a little of yourself wherever you go."** **BANDIT · VISA · BAGHARI · FRACAS · CALYPSO** CREATED, BOTTLED AND SEALED IN FRANCE

EAU DE TOILETTE SPRAY, 3 full ounces $7.50 Refill $6 plus tax

Jacqueline Cochran Cosmetics, 630 Fifth Avenue, N. Y. C. 20

"WATCHA BRING ME, MARC BABY?"

"Oh, Sacred Kitten-eternal dawn captured in fiery crystal-Aurora Borealis for your very own." "Cool off, son-are they Laguna?" "What else, Cleo?" Aurora Borealis Necklaces, Bracelets, Earrings, Pins-$2 to $20. Write Dept. G for your free illustrated booklet, "How To Change One Outfit Into Many."

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White, Cameo and Black . . .

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HENSON-KICKERNICK, Inc., Greenville, Texas — New York Showrooms: 411 Fifth Avenue

Custom designed hats courtesy Jan Leslie

Try "Vivant" on your table tonight!

Scissors handy? The dotted line is where you start—to see beautiful new "Vivant" in your own home! Then go to your favorite store. Feel the satisfying weight, the satin-cool touch of "Vivant." Delight in its deep rich luster. Ask about the special introductory offer—four place settings for the price of three. And ask for an actual-size perforated picture portfolio of all the patterns in the matchless tradition of...**Heirloom* Sterling** by Oneida Silversmiths

VERY SPECIAL VALUE! ONE 4-PC. PLACE SETTING $27.50 (FT.) FOUR SETTINGS FOR THE PRICE OF THREE $82.50 *TRADEMARK OF ONEIDA LTD., ONEIDA, N. Y.

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"REVERIE," LIGHTWEIGHT LASTEX
OF ACETATE, COTTON, RUBBER. 17.95

CATALINA, INC. • CREATORS OF FINE SWIMWEAR AND SPORTSWEAR • LOS ANGELES 22
• ANOTHER FINE K-R KAYSER-ROTH PRODUCT

BATHING—BEAUTY AN OBJECT

When you stop to think what a soothing, detensing, downright therapeutic thing even an ordinary bath is, you begin to get an idea of why beauty brains put some of their noblest efforts into the tub. Those Givenchy delights, for instance, L'Interdit perfume and Le De, are now around as rich, clinging bath oils ($5 to $15), soaps (three cakes for $5), and bath powders ($7.50 in the extremely handsome refillable container; $5 for a refill with puff). Lord & Taylor.

Scandia's new bath oil is not only kind to dry skin and delicious to smell—it bubbles; which is why, Scandia claims, Bubbling Bath Oil users get so clean so fast, and in such softened water ($4 and $7). Friction Lotion is Scandia's idea, too—a cologne-like skin-toner said to make pores positively sing with joy ($2.50, $4, and $7). This, and the oil: Saks Fifth Avenue.

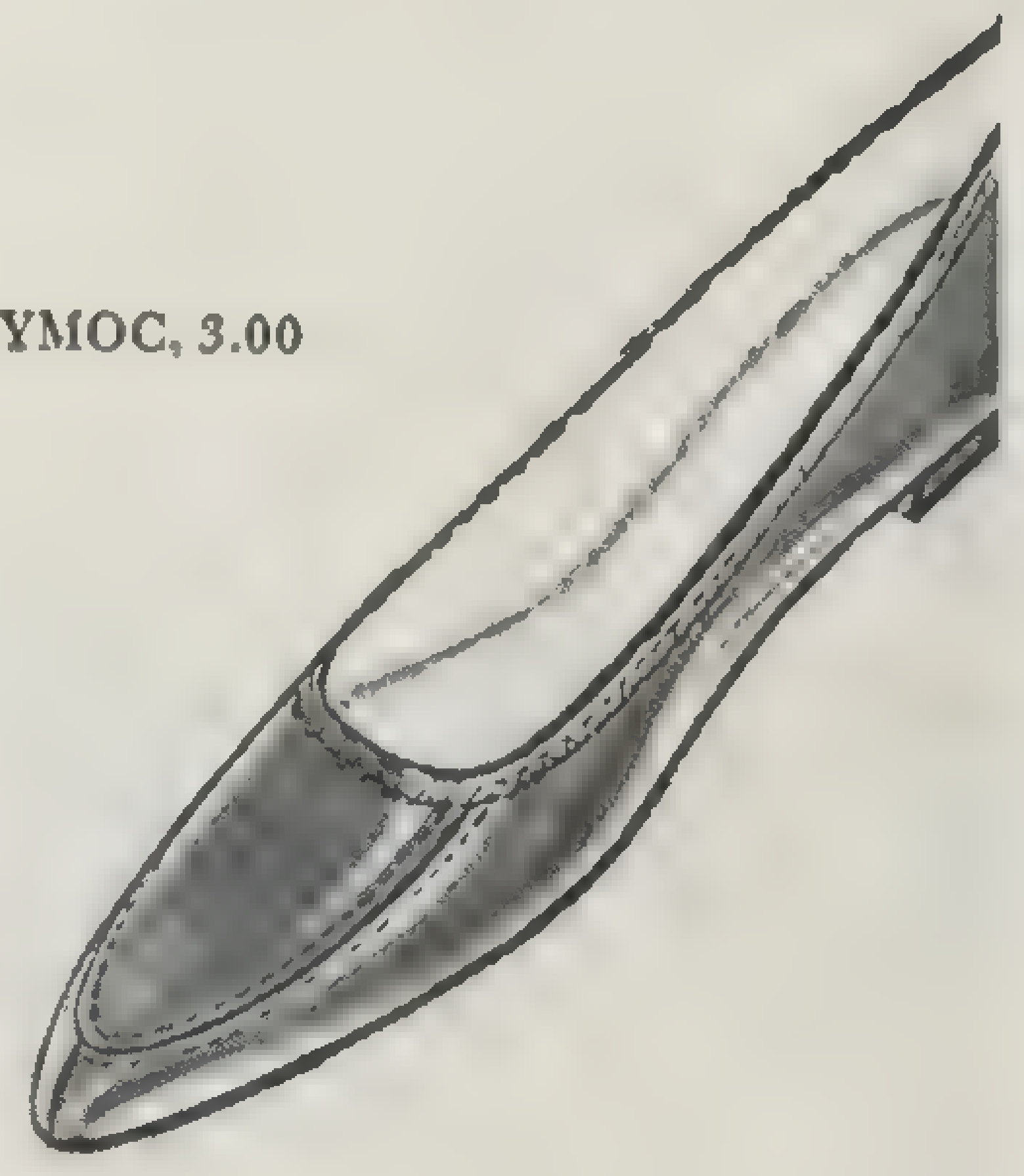
Lenthéric has put all its eggs in one basket, so to speak. Their news is Bain d'Or Bath Kit, which holds a bar of soap, a spine-tingling freshener to splash on after-bath, and a shaker of dusting powder. Crisp and subtly citrusy is how you smell after a go-round with this routine ($3). Bloomingdale's. All cosmetics above, plus tax.

HAMPTON, 4.00

CLIPPER, 4.00

LIDO, 4.00

PLAYMOC, 3.00



The "gold" rush is on–step into it via golden-hued

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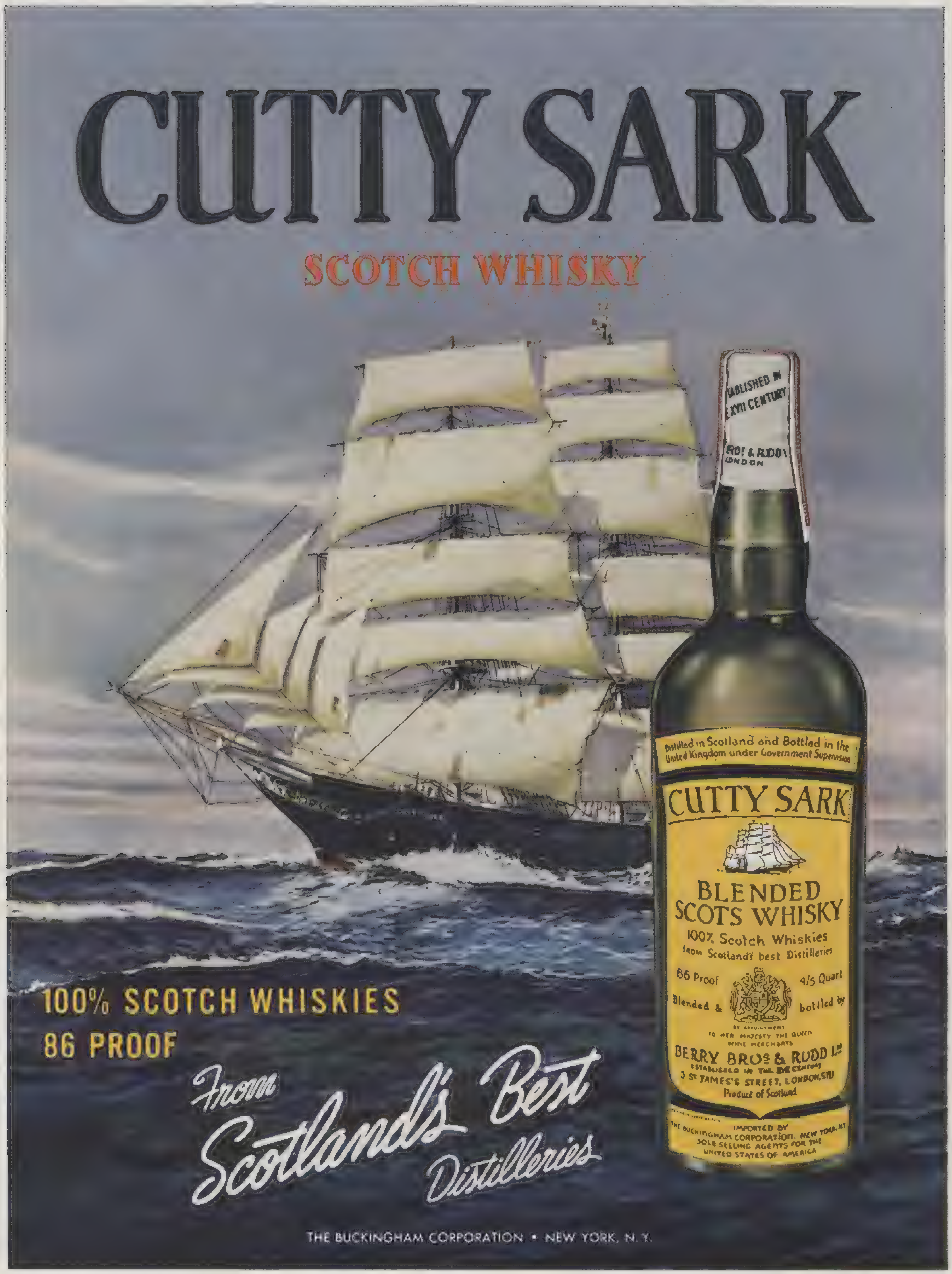
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"HALF-PAST-PINK" EVENING GOWN BY HANNAH TROY

HALF
PAST
PINK

Never meek
- ever chic.
It's the pink
without parallel.

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for the knowing beauty

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"LYCRA"® SPANDEX FIBER hits the beach

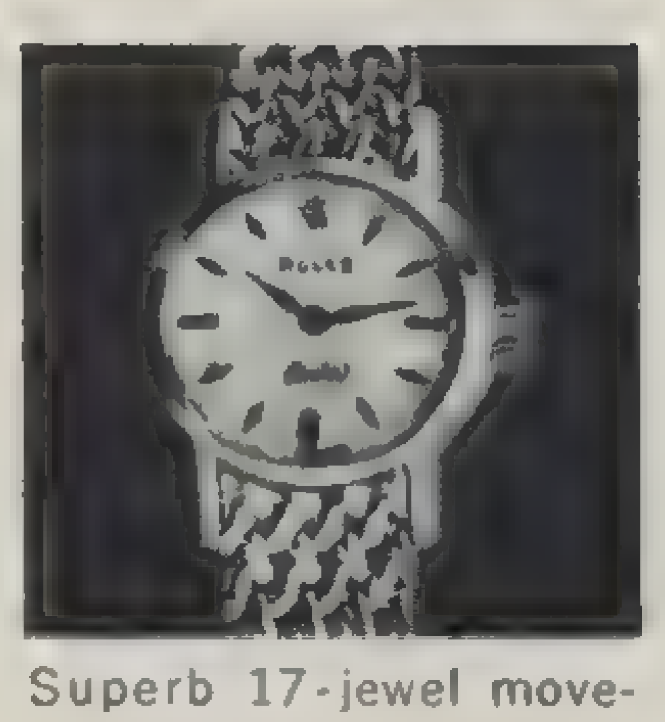
—and you're free, free, free, free in **Jantzen's** peppermint slick swimmer—supple as a second skin because it's controlled by "Lycra"

Curves ahead! It's the suit that never could have been before "Lycra", the new spandex fiber. Fits like sunshine. Feels the same way. But, oh, the hold "Lycra" has over you. Because only "Lycra" combines such phenomenal lightness with such phenomenal control. What figuration! What liberation! Above, sea siren in color shown. Sizes 10-16. About $30. Carson Pirie Scott & Co., Chicago; The Higbee Co., Cleveland; Jordan Marsh Co., Florida; D. H. Holmes Co., Ltd., New Orleans; Meier & Frank Co., Portland & Salem; Sibley, Lindsay & Curr Co., Rochester.

MY NAME IS TRIGÈRE. I HATE TIME.

I seldom wear a watch because I hate to be reminded how late I always am. But I assure you, when I have time on my hands . . . it's Rolex. These watches are really so chic and elegant . . . and go so well with the Trigère look. If you would like to guard your precious moments, then only a very fine watch will do.

My watch is Rolex.



Superb 17-jewel movement protected from moisture by an 18K yellow gold Orchid case. With 14K gold link bracelet, $320, f.t.i.

A SOPHISTICATED CITY SHEATH IN SHEER WINDOW PANE PLAID OF DACRON POLYESTER AND COTTON. BROWN OR BLACK. COMPLETELY LINED WITH FLESH-TONED, SHEER COTTON. SIZES 7-17, 6-16. ABOUT $26.00.

JACOME'S, TUCSON • NACHMAN'S, MONTGOMERY • THURSTON'S, WICHITA
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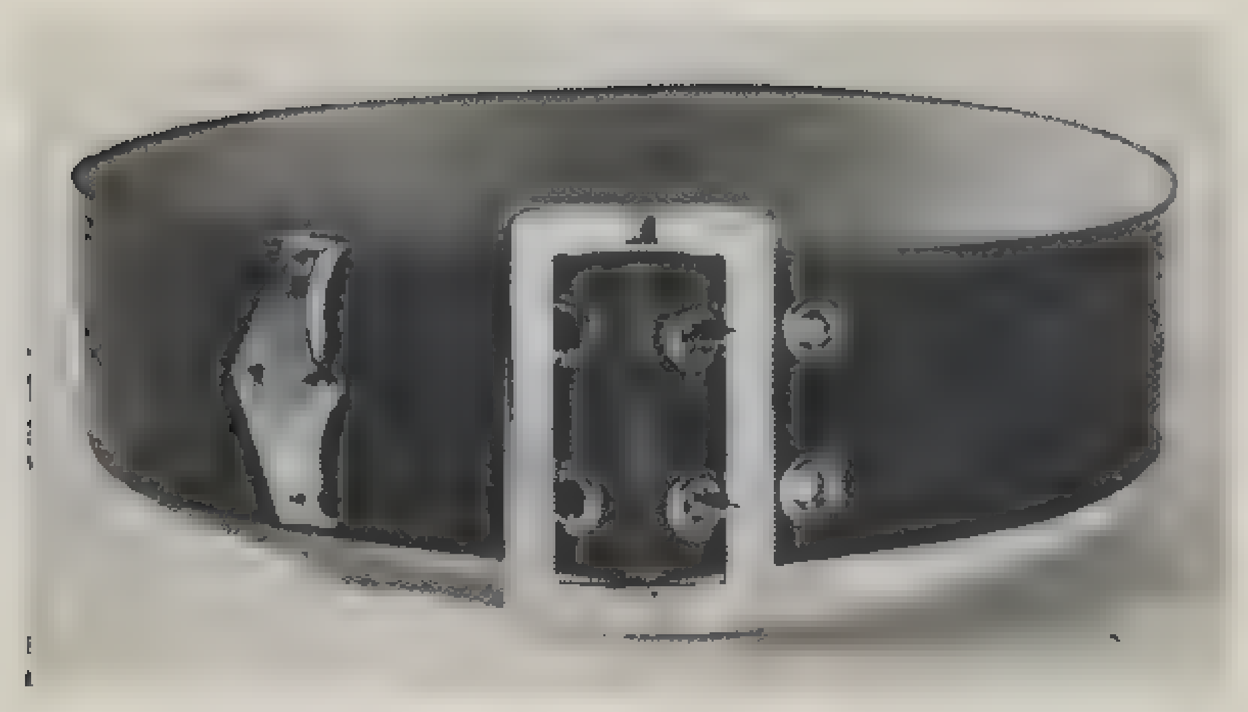
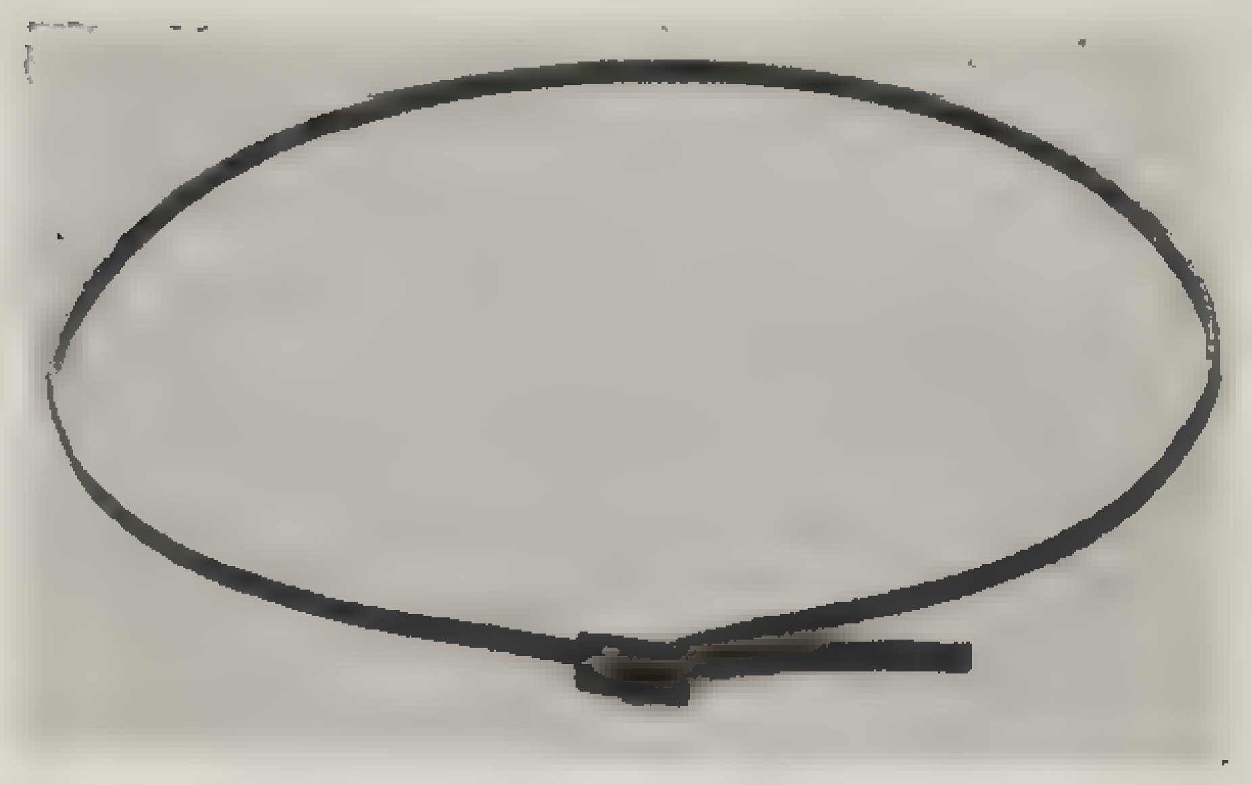
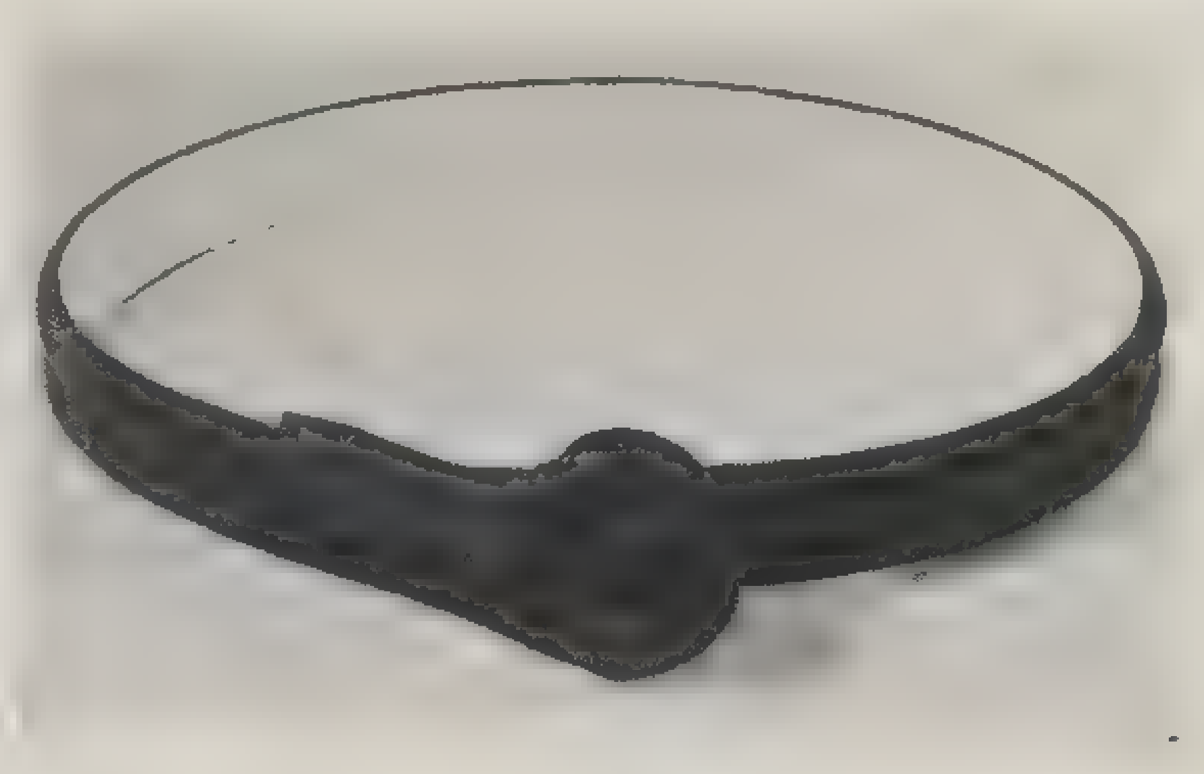
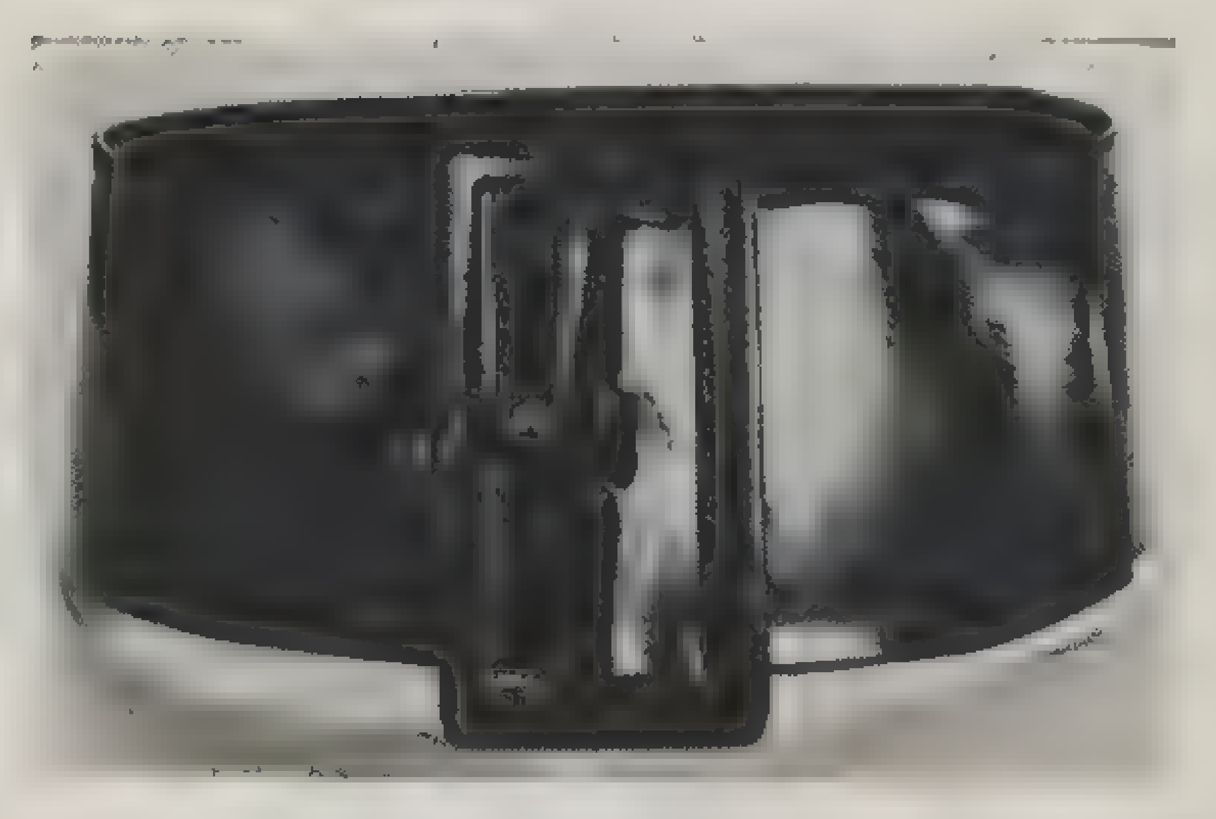
MILGRIM'S, DETROIT • FROST'S, SAN ANTONIO
OR WRITE JON McCAULEY • 410 NORTH 23RD STREET • ST. LOUIS, MO.

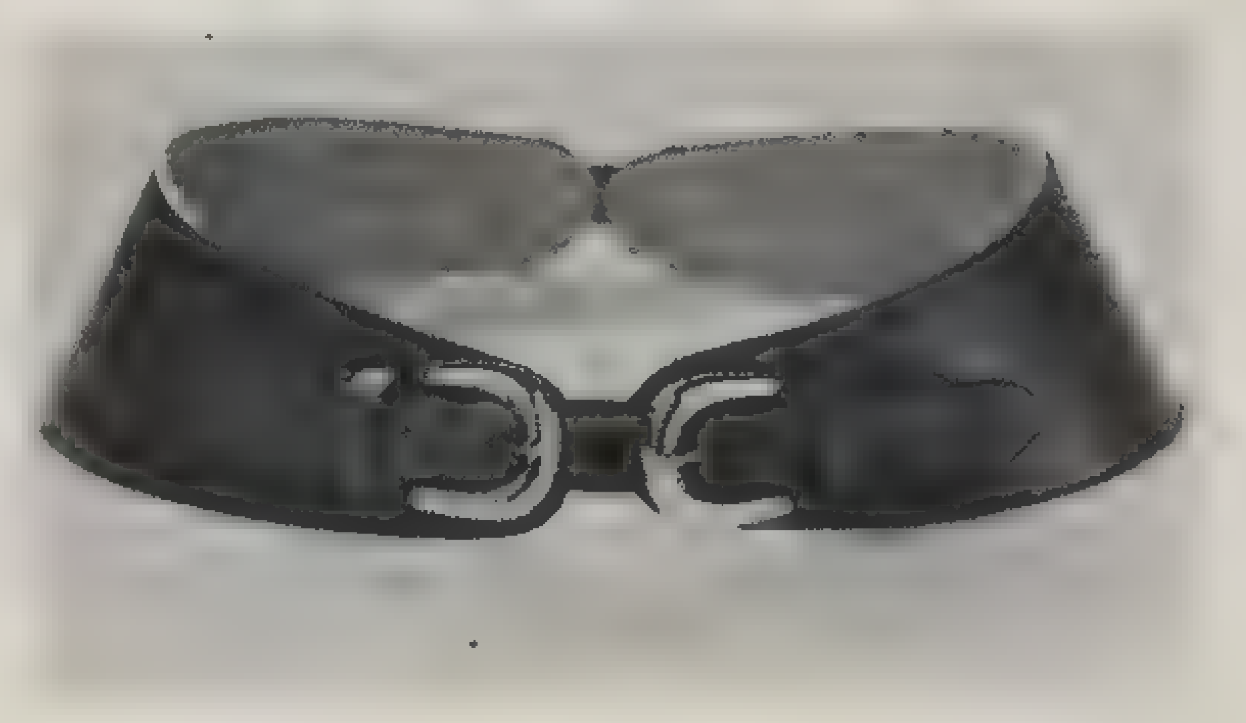
What clinches the new fashions



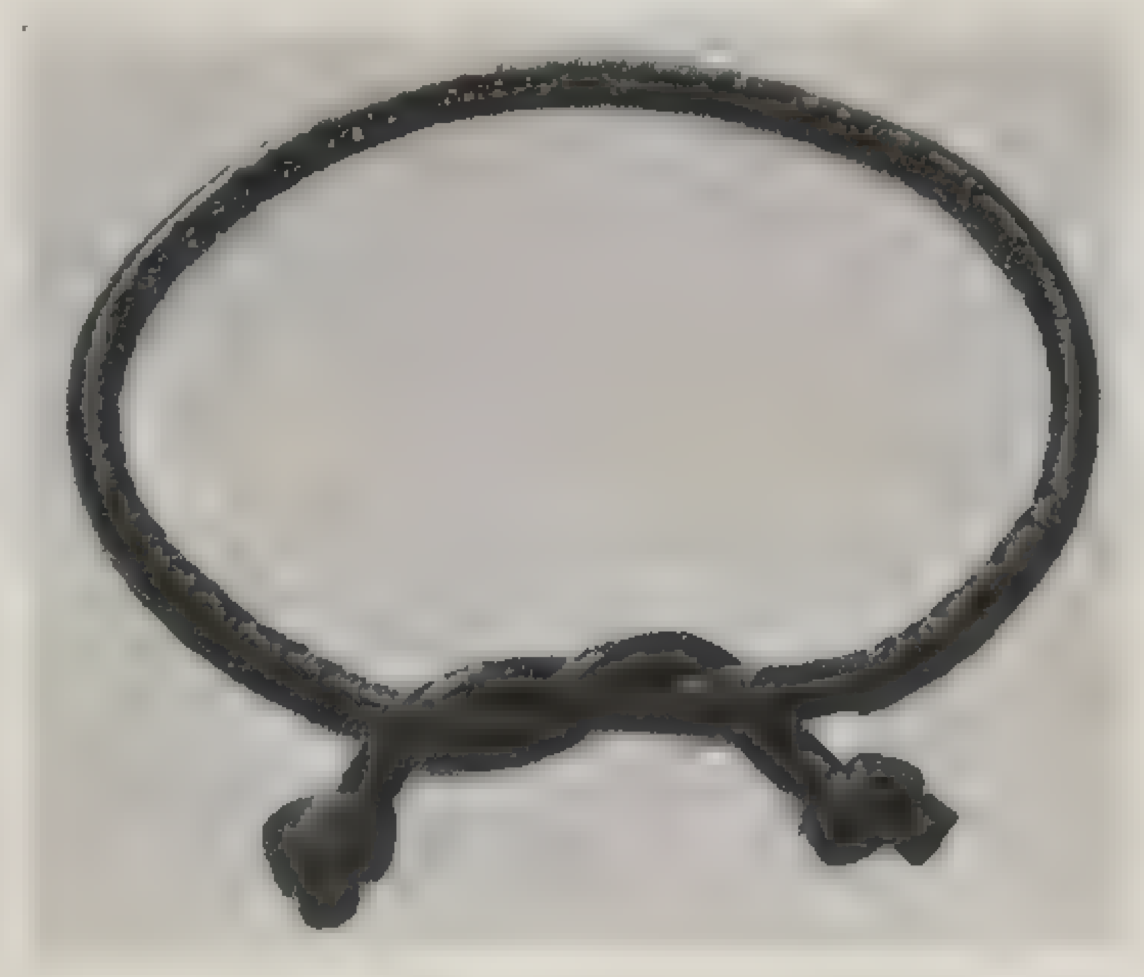


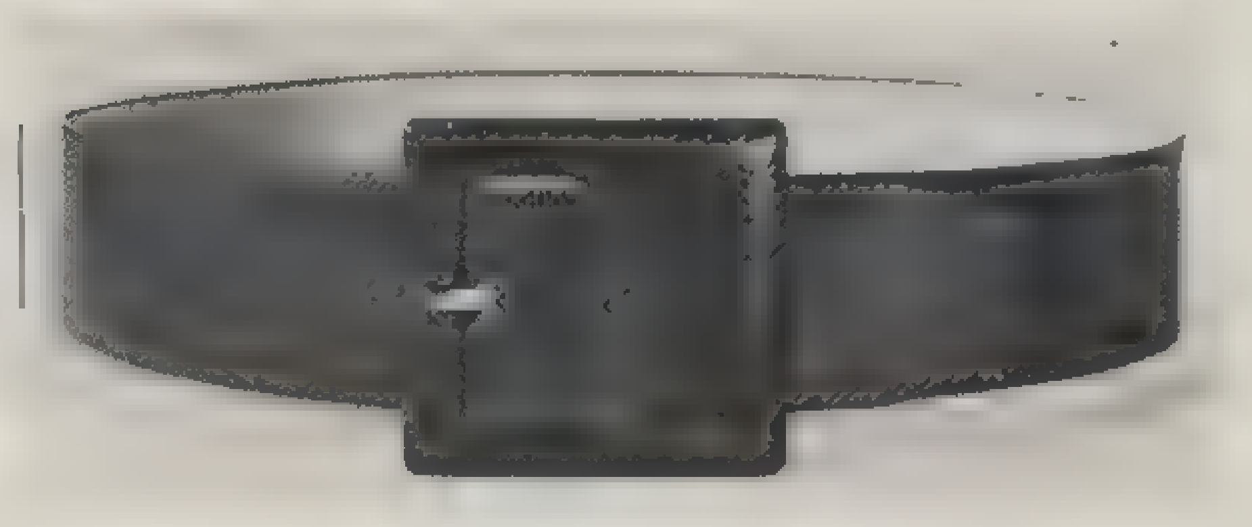






GRIGSBY





Reading from the top down: The famous Phelps belt of the late forties, in its 1962 identity—and it's never looked newer (newest now with a multi-gored skirt). Brown cowhide by Phelps, $16. Lord & Taylor. Next, a shoestring belt—black capeskin and many other colours; about $3. Then, a knotty turquoise suède belt, about $12. Right, a four-inch rib-cager, great on a dress that's narrow but relaxed; of Du Pont's Pattina (imitation patent leather); about $12. All by Colony, at Bonwit Teller; Wm. H. Block; Joseph Magnin. Next, a four-buckle belt to wear with the buckles centred or at the sides; this way up as a hipster; the other way up as a ribcage. By Etienne Aigner of brown hand-oiled cowhide, about $11. At Lord & Taylor. Left, a black capeskin rope to knot on—say, over a shifty knitted dress. By Colony, about $5, at Bonwit Teller; Wm. H. Block; Joseph Magnin. Last, a two-incher of blue makassar snakeskin. By Calderon, about $8. Bloomingdale's; Bullock's-Wilshire.

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THE COMPLETE, ONE-STEP MAKE-UP!

French Flair...powder and foundation
'Air Spun' together as only Coty can!

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French Flair lets you put your best face forward ... lets you stay lightheartedly lovely...even on busiest days. That's because it's powder AND foundation... 'Air Spun' together so every fine particle is delicately wrapped in just the right amount of foundation. Pat it on ... for the fresh, translucent look that lasts for hours and hours without a touch-up!

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COMPACT MAKE-UP
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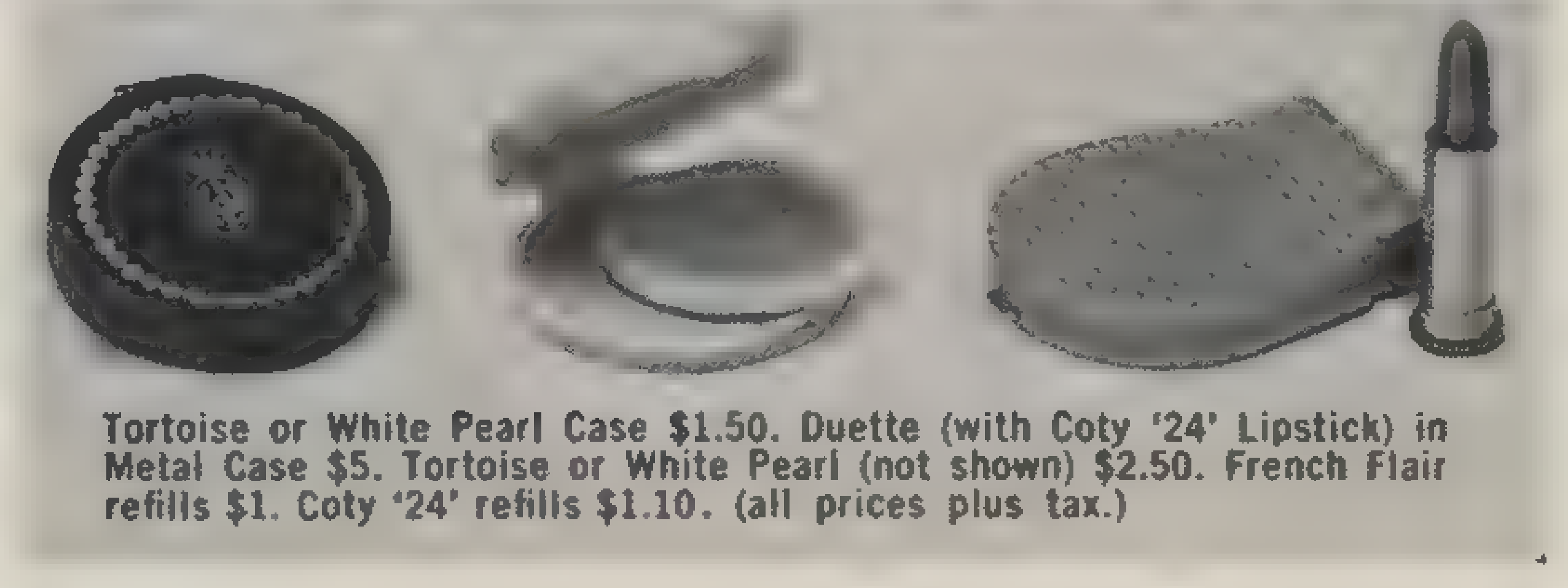

Tortoise or White Pearl Case $1.50. Duette (with Coty '24' Lipstick) in Metal Case $5. Tortoise or White Pearl (not shown) $2.50. French Flair refills $1. Coty '24' refills $1.10. (all prices plus tax.)

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she's irresistible!
in Hanes
seamless stockings

that Queen of the Nile look...

in a captivating strapless from the new Formfit Queen Collection. Longline or regular length. In these new siren-shapers, you're lifted bewitching as a young Cleopatra. And so beautifully cool! Reason: thin-foam lined cups of easy-care Dacron, nylon and cotton, exquisite with eyelet embroidery.

NEW FORMFIT QUEEN COLLECTION STRAPLESS BRAS

Thin-foam contoured cups and front: Dacron* polyester, nylon, cotton; rayon-eyelet embroidered. Back: Lycra* spandex. White.

Longline Style 377. 32A-40C. $6^{95}

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*DuPont trademarks

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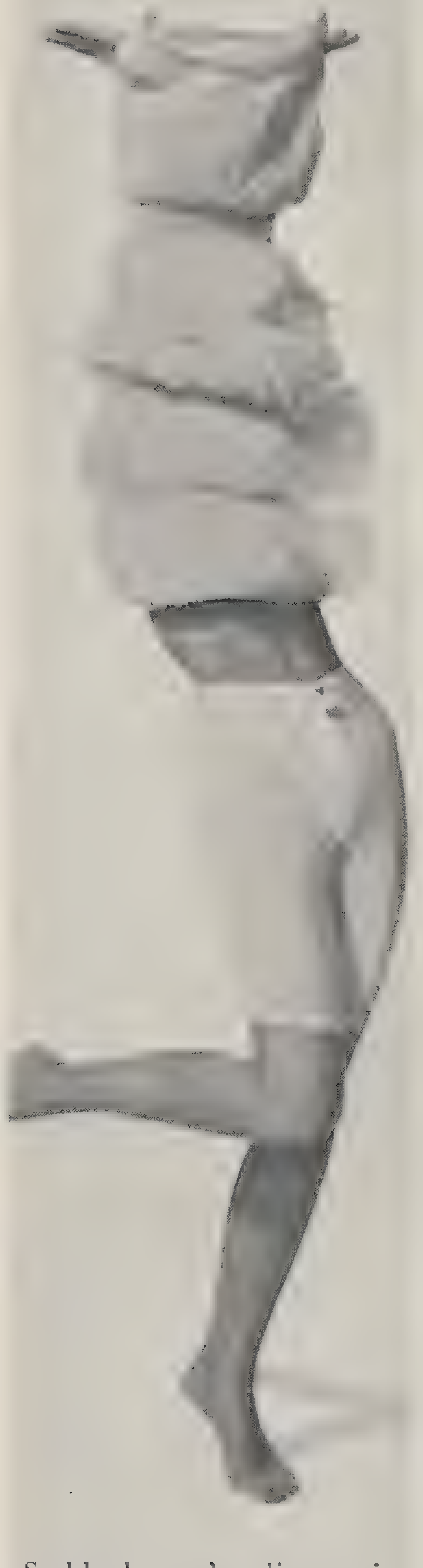
Suddenly
Slim®



Suddenly you're slimmer in Olga's Suddenly Slim extra long legs that give *such* a smooth line . . . make you slim as a whistle. Suddenly Slim is of wonder Lycra® spandex.

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©1962, OLGA CO.

SOMEBODY DOWN THERE UNDERSTANDS ME

BY MARJORIE HOUSEPIAN

It takes time to digest a journey, and the more eventful it is, the longer it takes to distinguish the important incidents. So it is that after the slides have been relegated to a high shelf, the souvenirs become tarnished, and the anecdotes shopworn, there frequently emerge some forgotten vignettes that have outlived the more dramatic in their relevance to the present moment; isolated vignettes that now float to mind and form a pattern; released, at least in this case, by newspaper headlines where there appear no end of variations on the theme of misunderstanding. For it is this theme that emerges most clearly in recent recollections of a trip I took nearly six years ago to Soviet Armenia, at a time when that Republic was not yet officially open to foreign tourists.

To summarize the less relevant background: I had left Moscow for Erevan, Armenia's capital, in June, 1956, after ten days in the Soviet Union with hardly a hope of seeing Armenia. Then, the afternoon before my Russia visa was to expire, a chance visit to a foreign embassy reception had brought me face to face, on the receiving line, with Mikoyan—then, as now, Deputy Premier—who is Armenian. As we approached him my companion on the receiving line nudged me and whispered, "Quickly, say hello to him in Armenian," and, barely thinking, I said "*Parev,*" aroused a friendly reaction and somehow, a day later, found myself on a plane going south. I neither understood nor had time to speculate on how the permission came through. All I knew was that after an inconclusive chat with Mr. Mikoyan ("I want to visit Armenia," I told him. "Why not?" he asked. "Your comrades are not permitting me," I said. "There are many sights of interest right here in Moscow," said Mr. Mikoyan). The very same official who had for a week met my persistent request with stony-faced "*nyets,*" approached me with smiles the day after the reception and asked how long I wished to remain in Armenia.

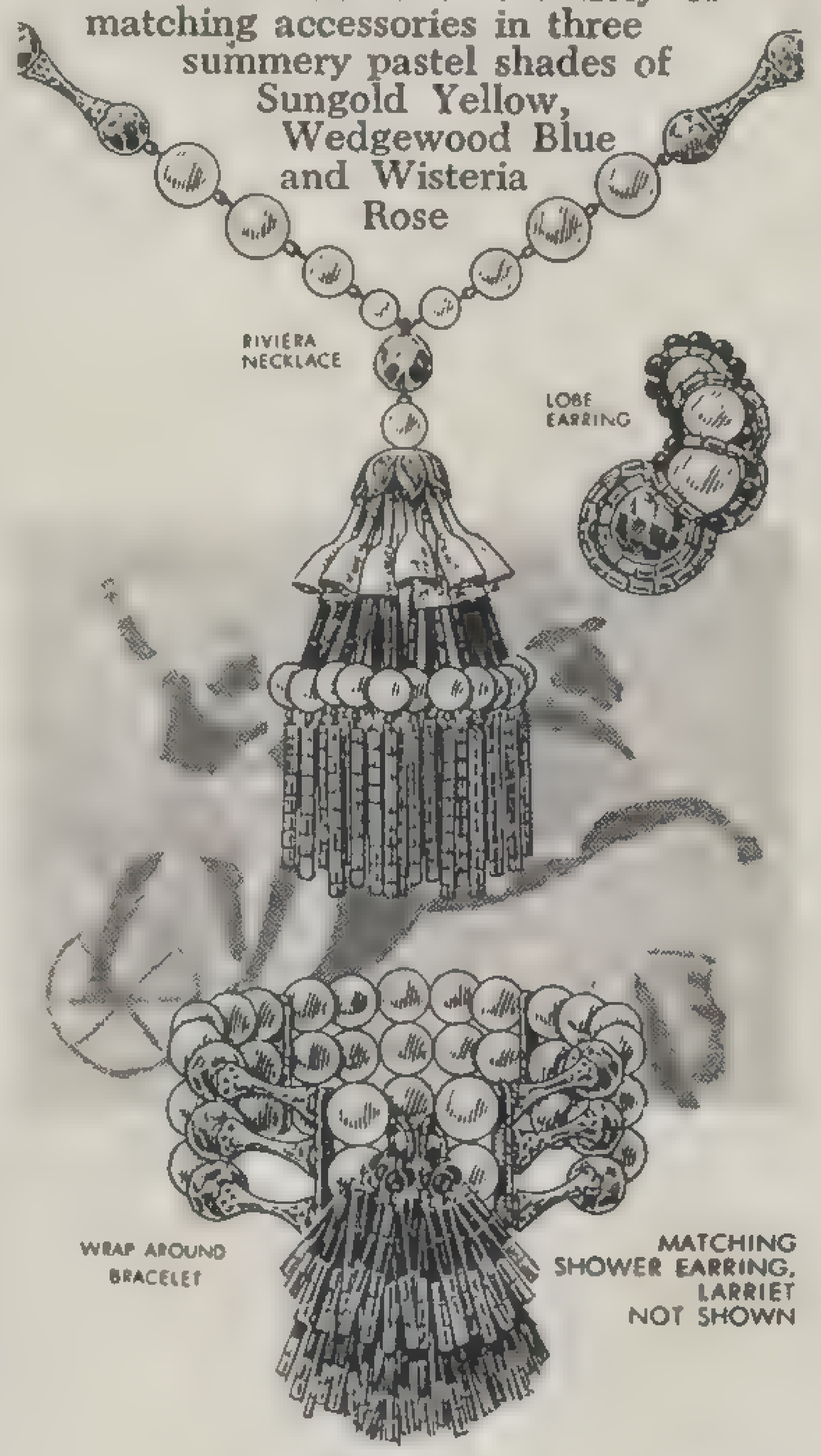
In the first scene, then, I am on the plane en route to Erevan. The other passengers are well-dressed, middle-aged men who look as though they might be off to a real-estate convention but who, it later develops, are high officials of the Armenian Republic, returning to Erevan from Armenian Cultural Week exhibitions in Moscow and Leningrad. Since there are no signs flashing up ahead, and I am excited and unthinking, I light a cigarette while the engines are turning over. The man opposite begins to speak excitedly in Russian, and when it is obvious I don't understand, he follows with wild gestures which I dim-wittedly fail to catch. The man in front of me turns around and shouts, "BOOM!" I put out the cigarette and we all laugh, I nervously.

"Brain of a bee"

"She has the brain of a bee," says the man opposite me, in Armenian.

(Continued on page 80)

Tari-Ballerina



Refreshing as a cool desert breeze. Delightfully different as only Hobé can be. A variety of matching accessories in three summery pastel shades of Sungold Yellow, Wedgewood Blue and Wisteria Rose

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Sun-Coolie
Reversible cotton sun bonnet smartly protects your hair from sun and heat. Sanforized vat-dyed, in checks and solid colors with back-interest bows. At better beauty shops, gift, and department stores. **$1.50**

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ORIGINALS
113 W. Conway St., Baltimore 1, Md.

Are you a 1962 woman?

Research shows that women today are much different, in many ways, from what they were in 1952. Here are new-found truths about American women. If 9 or more of these statements apply to you, turn the page to discover the completely new beauty ideas created for you, the 1962 woman!

You have children.

You live in a big city.

You're dressed by 8:30 A.M.

You wear eye make-up all day.

You're acutely diet-conscious.

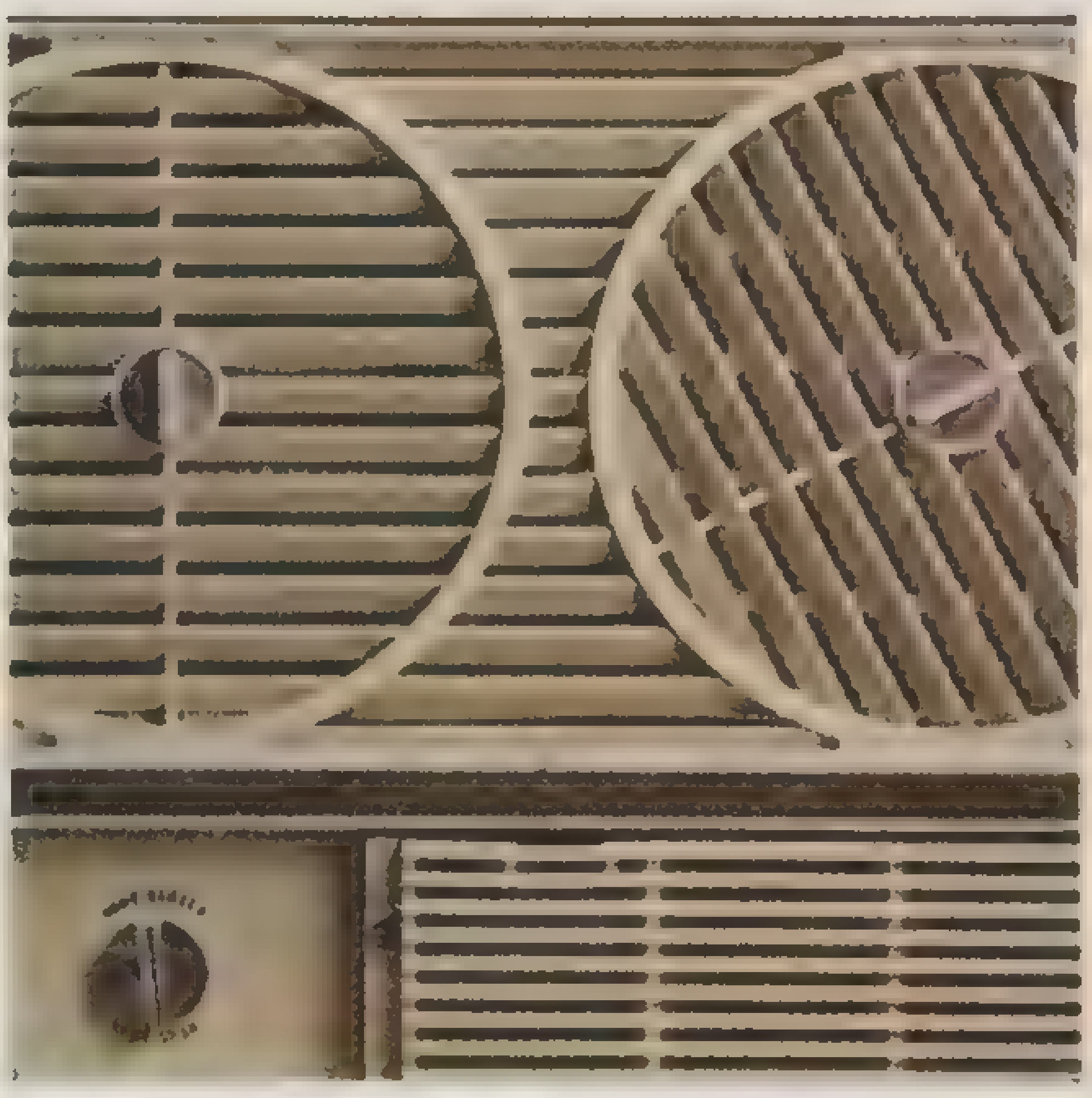
You wear more than 5 colors.

You remember Valentino.

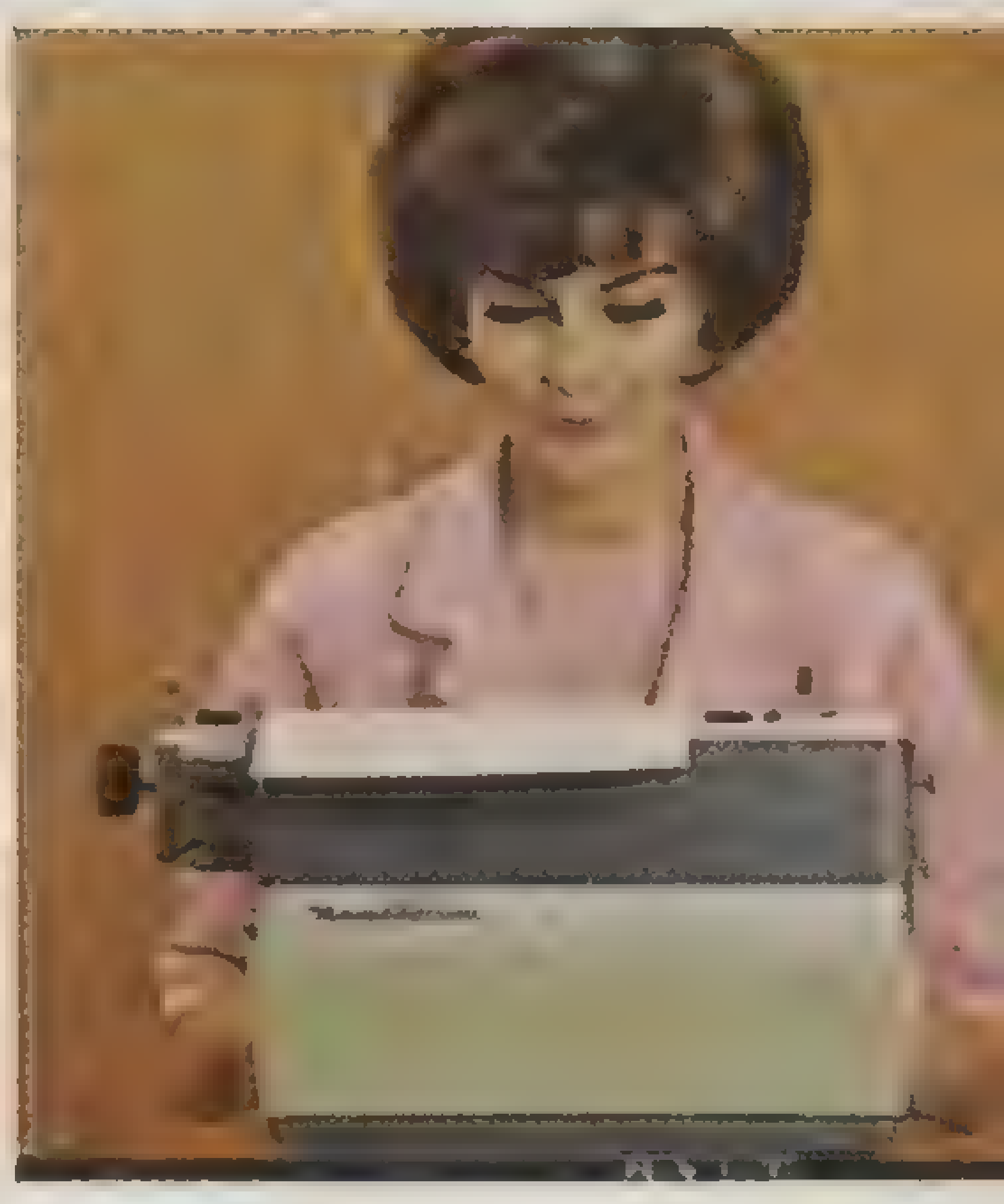
You take daily showers.

You're over 25.

You take tubs to relax.



You live in air conditioning.



You have a job.

Love what "Dacron" does for me!
DU PONT
BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

Girltown turns its talents to that saucy Riviera look. Makes it très Américaine in **65% "Dacron"* polyester and 35% cotton**—'cause a gal likes to look neat and crisp and unwrinkled all the time. Left: the shift, 7-14, about $6. Right: hipster pants with top, 3-6x, about $8. Both in blue, white with red trim or lime green. At Rich's, Atlanta; Filene's, Boston; Harzfeld's, Kansas City; Bloomingdale's, N.Y.; John Wanamaker, Phila.; Kaufmann's, Pitts.; Woodward & Lothrop, Wash., D. C.

*"DACRON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS POLYESTER FIBER. DU PONT MAKES FIBERS, NOT THE FABRICS OR FASHIONS SHOWN.

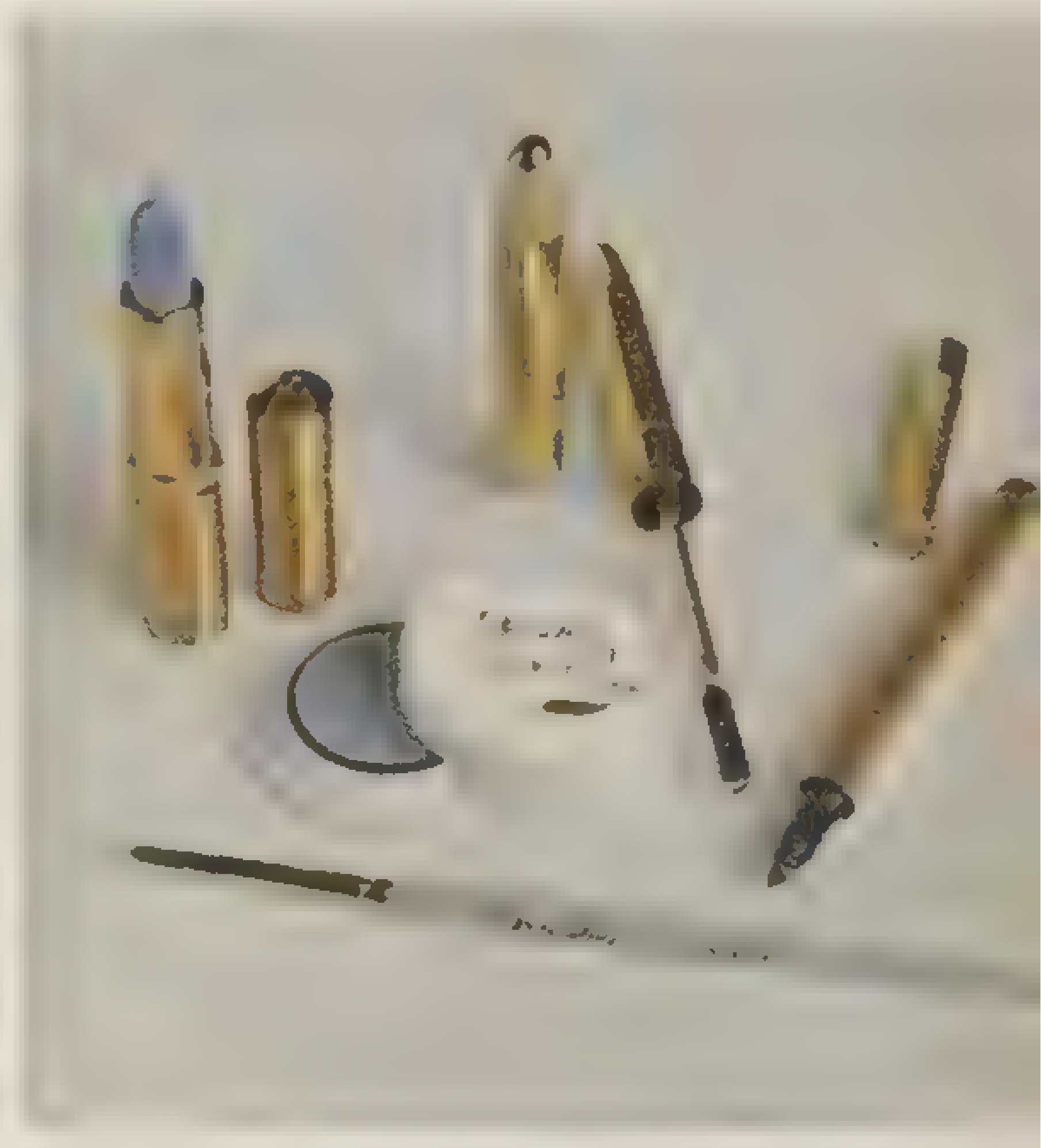
Yardley creates new beauty aids for the 1962 woman.

These new cosmetics are not carbon copies; they were not created by mere whim. Yardley went to unusual lengths to learn the real truth about you; probably knows more about the way you look, the way you live and even the way you feel than anybody else in the world at this time. You'll believe that Yardley understands you the first time you try a cosmetic from this new collection. Each of the thirty products in the collection really works; each solves a contemporary problem on the button; each is the latest and very best step you can take toward becoming as beautiful as you know you should be, *can* be.

You have children.
Today's busy mother needs an extra long-lasting foundation. Yardley's new Moisture Tint will cling hours longer than most foundations and it contains 23 different, modern softeners for dry skin. There's nothing like it. $3.50

You live in a big city.
Like 30 million American women, you fight increasing soot and dust that dry out skin. Yardley Dry Skin Cleansing Cream has new, magnetic-like properties that do a better job of removing harsh, harmful man-made grime. $2 and $3.50

You're dressed by 8:30 A.M.
You need a face powder so fine it won't look "made-up" in early morning; won't change color or clog pores when reapplied. Get Yardley English Complexion Powder, $3. Or Feather Finish Pressed Powder, $2.



You wear eye make-up all day.
Ten years ago, few women did. Now you use it as readily as lipstick. For eye beauty, Yardley has perfected Eye Shadow Stick, $2; Shade & Line for lids, $2; Brush-on Eyematique, $2; Refillable Pencil, $1.75; Liner Brush, $1.25.

You're acutely diet-conscious.
Weight-watching can affect the condition of your skin. To help keep the complexion in perfect balance, Yardley has formulated new Skin Freshener — pH Controlled, which really works to reduce excess oiliness or dryness. $2.50

You wear more than 5 colors.
In 1962, you're adventurous about color, puzzled about matching lipsticks to costumes. The velvety new Yardley lipsticks are built around colors you *really* wear. There are 18 fashion-born shades to help solve every make-up problem. $2.50

You remember Valentino.
If you recall the fabulous Rudy, you may have a mature but still beautiful skin. For you, Yardley has Contour Control, a gentle but effective temporary firmer to help you fight slackening outlines, slight facial laxness. $5 and $8.50

You take daily showers.
Your skin may be taking a beating from too much needle-like pelting. To help fight any leathery effect, use Yardley Oatmeal Soap, a combination of velvety lather and real oatmeal designed to make a shower a beauty treatment. $1

You're over 25.
More than 50 million American women have passed this milestone birthday. To give real help to over-25 skin, Yardley combined new polyunsaturates with the most successful emollients and moisturizers in Infinite Beauty. $5 and $8.50

You take tubs to relax.
In this tense atomic age, more of you are using the warm tub bath as therapy. To soothe nerves, smooth skin, Yardley creates Foaming Milk Bath, a bubbling, body-pampering powder with lasting foam and a lovely aroma. $5 and $8.50

You live in air conditioning.
This is a mixed blessing, good for comfort, menacing to skin. To cope with the drying effects, Yardley heaped new polyunsaturates into Velvet Skin Moisturizer. 100% non-oily, it is the most modern protection under make-up. $3 and $5

You have a job.
More than 22 million women work, have no time for elaborate beauty routines. Yardley's new Sponge & Sparkle is a little miracle that whisks off every speck of soot and old make-up; gives a soft radiance to your skin in seconds. $2 and $3

All above items subject to federal tax except Oatmeal Soap.

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The very nearly weightless swimsuit, powered with Vyrene® spandex, the fibre which frees a figure-controlling fabric from all feeling of restraint... for a maillot that basks in this year's most spacious backline! "Cosmos" 23.95... in a sparks-from-the-sun print by SOPTRA

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You know you're wearing Perma•lift without even looking—you can feel the difference, for no other bra fits as well or does as much for you. While all bras are made in A, B, C, or D cups—most do not allow for the many figure variations between each cup size. With other bras you are forced to fit the bra, with a Self-Fitting style, the bra fits you. There is never any puckering or looseness. Each side fits perfectly—each cup conforms to your exact proportions on your figure. Shrewdly designed with wide set straps, "Entice" is shockingly decollete—but, thank goodness, within the bounds of high fashion. Styled in fine, cool cotton, $3.00. Wear Perma•lift, *and feel the difference in fit!*

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SOMEBODY DOWN THERE UNDERSTANDS ME

Continued from page 74

"Shh, she may understand you," says a cautious soul behind him.

"Don't be a fool," says another, "if she speaks no Russian how can you expect her to speak Armenian!"

"A Pole."

"Look at that suit she's wearing, that's no Polish cloth."

"Could she be Western European?"

"It hardly seems possible, yet she *is* travelling alone."

"What sort of pleasure do these poor things find in that?"

"Ho there, Boris! Has permission come through for the Western tourists?" From somewhere in front Boris shouts, "No."

"Whatever it is she's a Westerner. Observe the shoes, and the gloves."

"Looks that way. But who can understand those Westerners? Travelling one by one, like goats!"

"Pitiful."

I am tempted to pick up the discussion, but while I debate whether it's worth giving myself away, the topic is changed.

Scene two: now I am seated in a long black Zim as we drive to the Erevan Hotel. A pretty girl guide named Martha sits beside me, and Kisag, a shaggy-headed young man, is the driver. On learning that I am of Armenian descent and not "a foreigner" as they'd expected, they have shed their stiffness and we are already on a first-name basis.

After pointing out various sights including an *Armenian* cow and an *Armenian* mule, Martha asks, "Does it not feel like coming *home?*" I say I feel quite at home hearing Armenian spoken, as I'm used to hearing it only in my parents' home.

"Speak Armenian"

"Do you mean to tell us that in America they forbid you to speak Armenian on the street?" Kisag asks over his shoulder.

I say good heavens no, that's not true at all. Anyone can speak anything on the streets. Kisag grunts.

"You see?" says Martha, "even the street signs here are in Armenian!" I comment that this looks strange, but nice.

"Ah!" cries Kisag. "So in America they forbid street signs in Armenian!"

I say of course not, but it would be pointless. Everyone reads English but not everyone reads Armenian, and besides there are Poles and Swedes and Italians too. What are they going to do, put up street signs in a dozen languages?

"Why not?" asks Kisag.

"Because nobody wants it," I say. "I'm sure if the majority wanted it, they would do it."

"It's the principle of the thing," says Kisag.

"In principle we're free to," I say.

"In principle you should *want* to," says Kisag, so emphatically that I can't think of a proper reply.

In scene three we have returned from a tour of the City and I have been handed a menu. Martha tells me that I am deluxe and therefore will be served meals in my room.

"Isn't there a dining room in the hotel?"

"But you are deluxe!"

"I don't *care* if I'm deluxe, I hate to eat alone!"

Martha offers to arrange to eat with me, but I say thank you, that won't be necessary, and when she has left I wash, change, and proceed downstairs to find the restaurant.

It is on a terrace several steps down from the lobby, but as I can see, one can also enter it from the street. I go outdoors and use the street entrance. The tables are all occupied and the headwaiter shows me to one where two young men are already seated.

When I have ordered, one of the young men comments that I must be a stranger, as my accent is not the Russian Armenian. I acknowledge that I am from America.

"America!" They both shout it, and everyone in the restaurant stares. "Waiter, cognac!"

The waiter comes running, but I notice that the headwaiter is also running—out toward the lobby. In a moment he is heading back, followed by Martha and two burly men.

"They are the Intourist chiefs," Martha says softly. "They want you to be deluxe." I say I'm tickled to meet them.

They say the pleasure is mutual but there has been a mistake and if I will follow them I will be made more comfortable.

I say I'm very comfortable, thank you, and they say I can be even *more* comfortable.

"Hokay, hokay"

I say, "Must I eat in my room?"

"Yes, Madame."

"Am I forbidden to eat in the restaurant?"

"Forbidden!" The suggestion shook them.

"O.K." I say, "if it is forbidden, I'll go to my room."

"Of course it is not forbidden!"

"There is no law that I can not eat here?"

"Madame! What a foolish idea!"

"Then I may eat here, O.K.?"

"Hokay, hokay! You are very persistent, Madame!"

"For goodness sake in America do you always argue with officials?" one young man asks after they have gone.

"Sure," I say. "If we believe we're right, we argue. It simply makes us angry to be told where to eat and where not to. Do you see?"

"No," they say.

"But it's the principle of the thing."

"Yes but as long as I eat, where I eat is simply not important. That sort of principle is trivial." Both young men nod, and while I am chewing that one over, they change the subject.

I ask Martha the next morning if I might take a walk. Alone.

"Alone? Where will you walk?"

"Anywhere. Or perhaps I'll ride the electric trolley."

"Alone?"

"Alone."

"I am deluxe"

She says that's the strangest thing she ever heard. Here I refuse to *eat* alone, but I *travel* alone, and I want to *walk* alone. There's no understanding me; what sort of sense does that make? Besides, I am deluxe and entitled to a guide. And moreover who ever heard of walking or riding the electric trolley when you have a long black Zim at your disposal, and a driver.

I say look, if I'm forbidden to walk around alone please just say so and I'll come quietly in the Zim.

She says *forbidden!* My goodness I seem to think everything down here is forbidden.

"So?" I ask.

"So," she says, "go ahead and walk, but your feet are going to kill you in those shoes."

By afternoon my feet *are* sore, and I readily accept the car and driver for a visit to a monastery a few hours' drive from the City. When the two Intourist officials join us and I ask whether I should feel flattered at so much attention or offended that they don't trust me they laugh and say that I'm the only tourist they have at the moment, so they are bored and need diversion. As we ride, the officials pelter me with questions.

"Tell me," says one, "confidentially now. Aren't your voting machines tampered with in America?" And when I begin to object, "Come, come now young woman, you are not going to deny human nature!"

I say, "Human nature snature, that's the great thing about the two-party system, each one watches the other like a hawk. Now, if we had only *one* party," I say, "*then* we'd be worried."

"Hmm," he says, looking out of the window. "Maybe you have something." I feel a momentary shiver of triumph, then the other one says, "Sure! Hokay! So why can't the Negroes vote?"

"Yes," says Martha, "I've been meaning to ask you about that." So here it is, I say to myself, and take a deep breath. "They *are* permitted to vote," I say, "and they *do* vote, but before I can explain any abuses in our system I must first explain how our government works." Then, as they listen intently, I explain the relationship of the federal government to the state and local governments, and how each is vested with a certain authority, and that the federal government guarantees certain rights to all citizens through the Constitution, and that if certain communities—by no means the whole

(Continued on page 84)

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SOMEBODY DOWN THERE UNDERSTANDS ME

Continued from page 81

country—for certain reasons that go back at least one hundred years—and I summarize the Reconstruction—try to keep the Negroes from exercising their rights, then the federal government goes to the courts to remedy the situation. I describe our court system, and the balance of power between the executive, legislative, and judicial branches of the government.

"Parched from talking"

I emphasize the irony that in a democracy it takes time to correct certain abuses because, in order to correct them without encroaching on everyone's freedom, they must be corrected by due process of law, through the courts. All this takes nearly an hour. I oversimplify and repeat, and I am parched from talking but there hasn't been a peep out of the lot of them.

"You know," says the first official, "this is extremely educational for us."

"I had no idea," says Martha, and they all nod.

"So you heard her, Aram," says the first official. "Their central authority is on the side of the Negroes, not against them."

I feel so giddy with victory that I am having difficulty in controlling my face. In my mind I begin to frame a letter to *The New York Times* about this little experience, and a tourist's responsibility to clear up misunderstanding, when I suddenly overhear the First Official talking.

"——complicated picture," he is saying. "The corruption is obviously not so much in their central authority, that seems clear."

"Of course," says Aram, "I understand perfectly. It is in their courts!"

"Precisely," says the first official. "The Superb Court holds the highest power, and those nine men are obviously backed by Wall Street." Again everyone nods and, by now, I am too exhausted to speak.

The final scene takes place at the airport as I am about to return to Moscow. An old, bent man hobbles out of the shadows of the terminal building and stops me as we start down the field. If I would, I can do him an immense kindness, he says.

I say I will try.

"Will I go to Buenos Aires?"

He has heard that I am from America, where he has a son, and when I return, if I will go to Buenos Aires and see his son and tell him that with my own eyes I have seen his father, who is well, it will be the greatest kindness I can ever do. "And please," he says, "tell him to write me."

"I am from New York," I say. "In *North* America. It is a very large place, North America, and it is very far from Buenos Aires, which is in South America."

He presses a small box into my hand. "I have been afraid to mail this to him as it might get lost," he says, "it belonged to his mother and I want him to have it for his wife. Please, take it to him. If it is a little far you can surely go there if you could fly all the way here, like a bird." He offers me a paper with the name and address.

The plane is ready. The propellers are turning and Martha is tugging at my elbow.

"I will mail it for you," I tell the old man. "I will mail it insured. And I will gladly write your son a letter when I am home, but I can not see him. Buenos Aires is too far. It is as far as—say, from here to Vladivostock," I say wildly, and doubtless inaccurately. "Do you see?"

The old man's eyes drop. He reaches for the box and the address. "Forgive me," he says, "I am very ignorant. I did not know."

Martha shouts, "Hurry!" and pushes me onto the ramp. After a few steps I look down, and the old man is staring.

"I'm sorry," I say.

"I understand," he says. "Forgive my ignorance and have a safe journey." He turns and begins slowly to hobble away.

I wave goodbye to Martha and climb the ramp. Why is it now, I wonder, when someone has finally understood, that I feel so thoroughly beaten?

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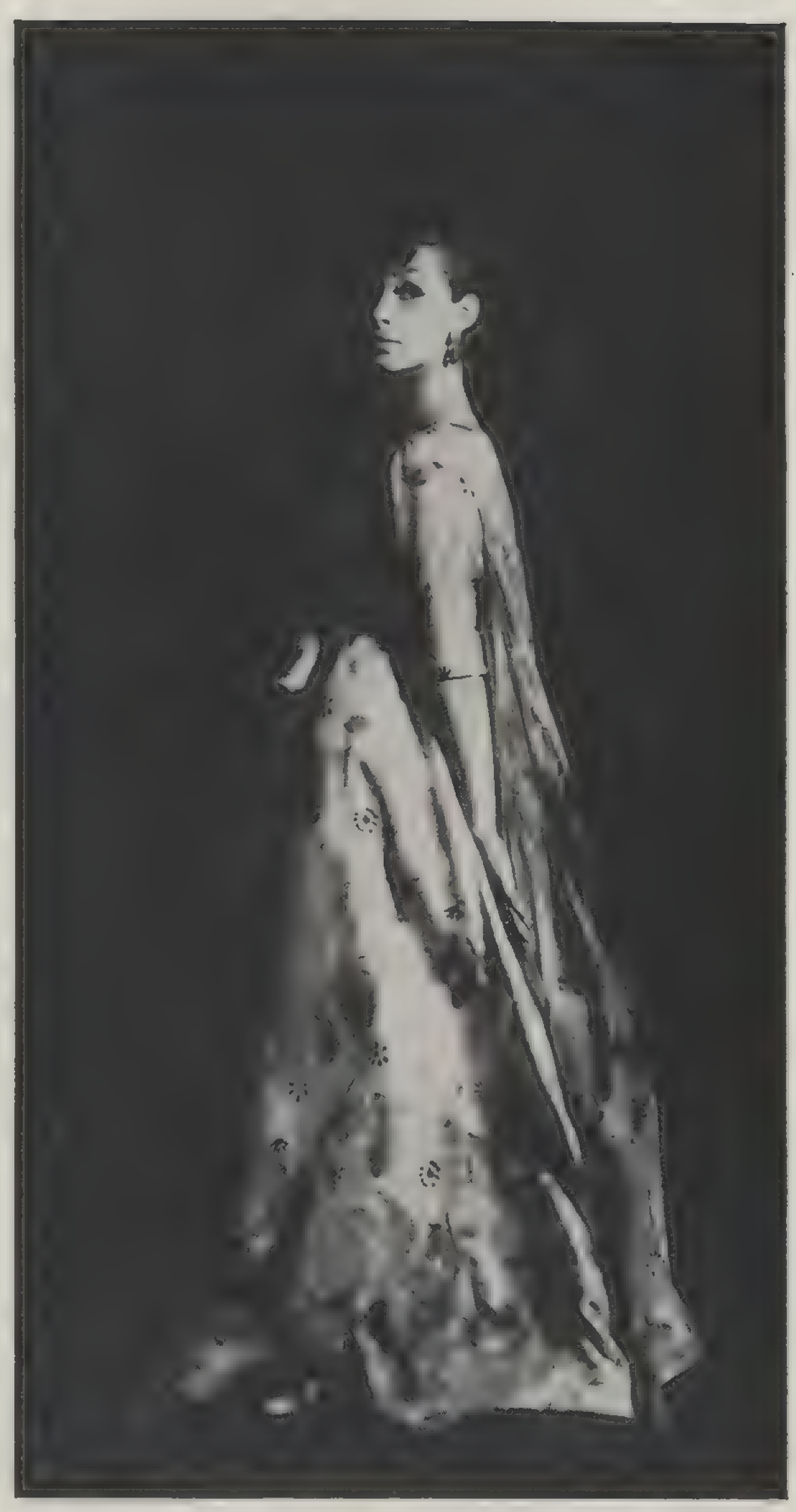

KAREN RADKAI

Flowers of the evening

Looking like a Sargent portrait is just one of the talents of the robe above. It's of white silk surah covered with the cool paleness of water-lilies; several colours are involved, but the effect is mostly of soft pinks and greens. A wide, full-length chiffon panel in the same watercolour print flows out from just below the shoulders in back. In front, the waist is high; the neckline shaped in a pure, unelaborated V. By Perfect; about $120. At Bergdorf Goodman; Neiman-Marcus; I. Magnin.

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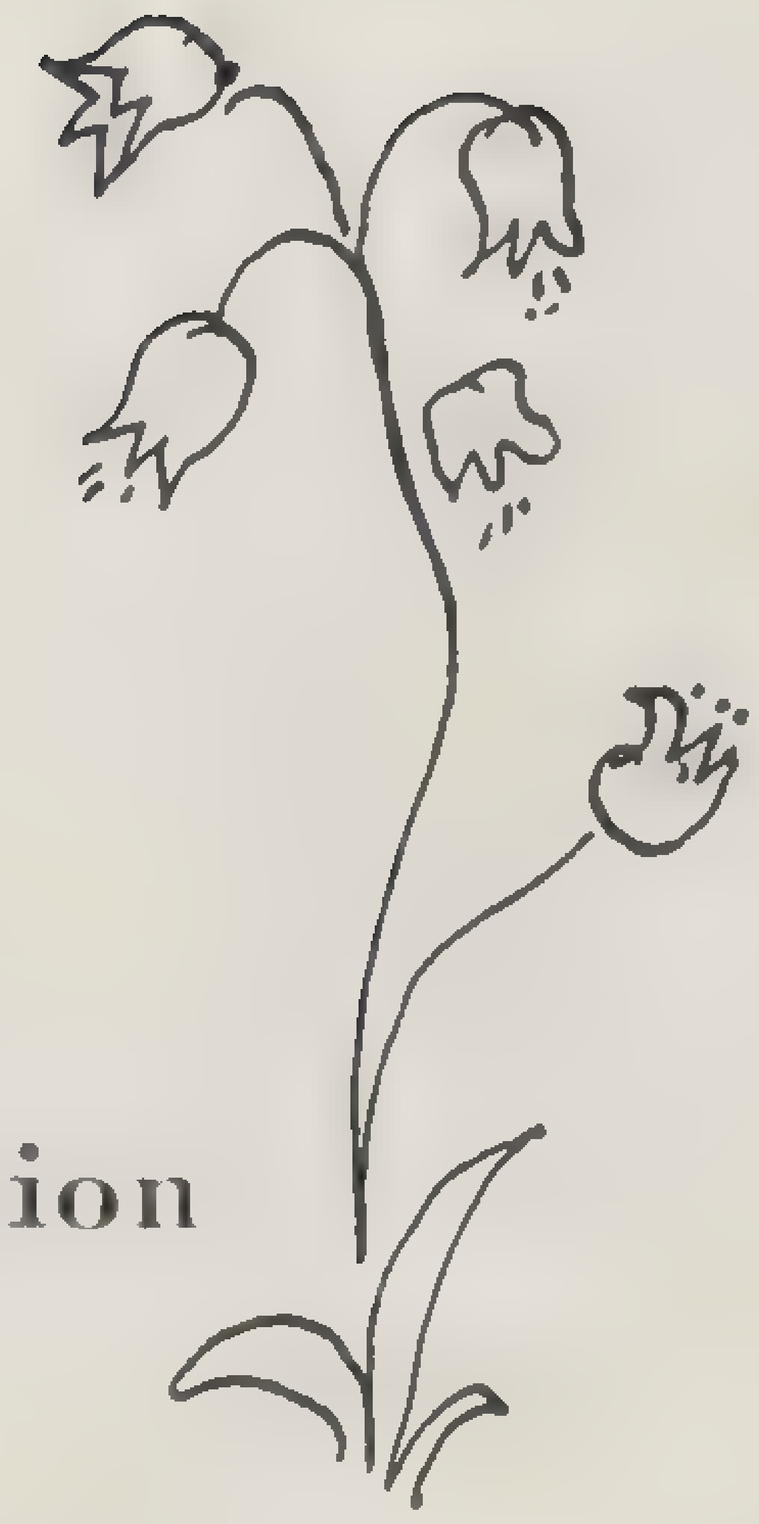
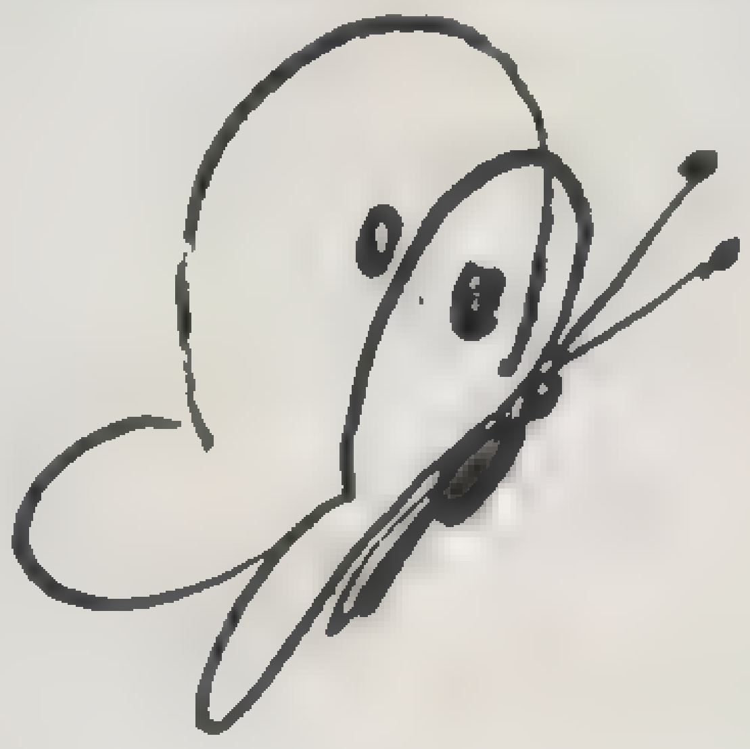
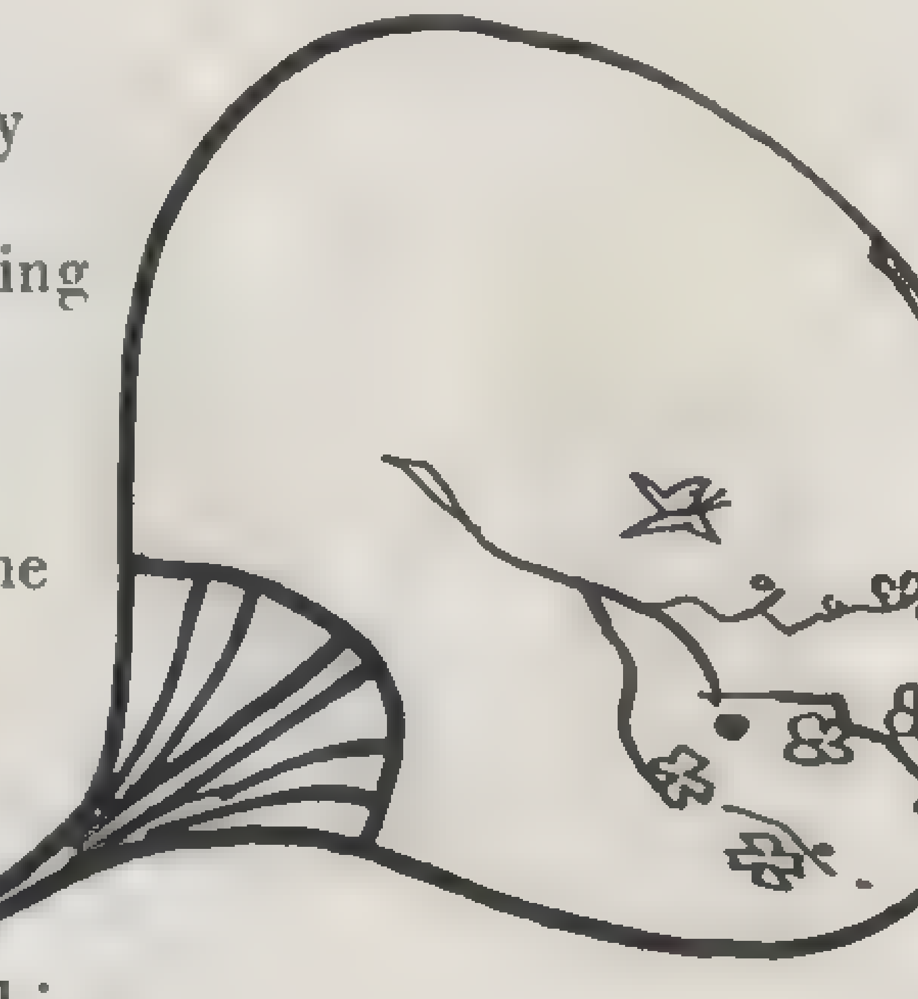




Now, before the summer sun and heat really get going, is the time to start summer-geared skin care; the time to begin protection against sun-and-wind burning (that first open-car ride when the weather is still breezy can do more drying damage than a day at the beach later on); and for those so inclined, this is the time to get a head start on a gradual, sensible suntan.



Assembled summer essentials by Elizabeth Arden: Fluffy Cleansing Cream, as light as the name suggests, and amazingly cool to the touch; Perfection Cream, to be used as a summer night cream; Skin Lotion, mild, refreshing astringent; Velva Smooth, anti-shine lotion to wear under make-up.

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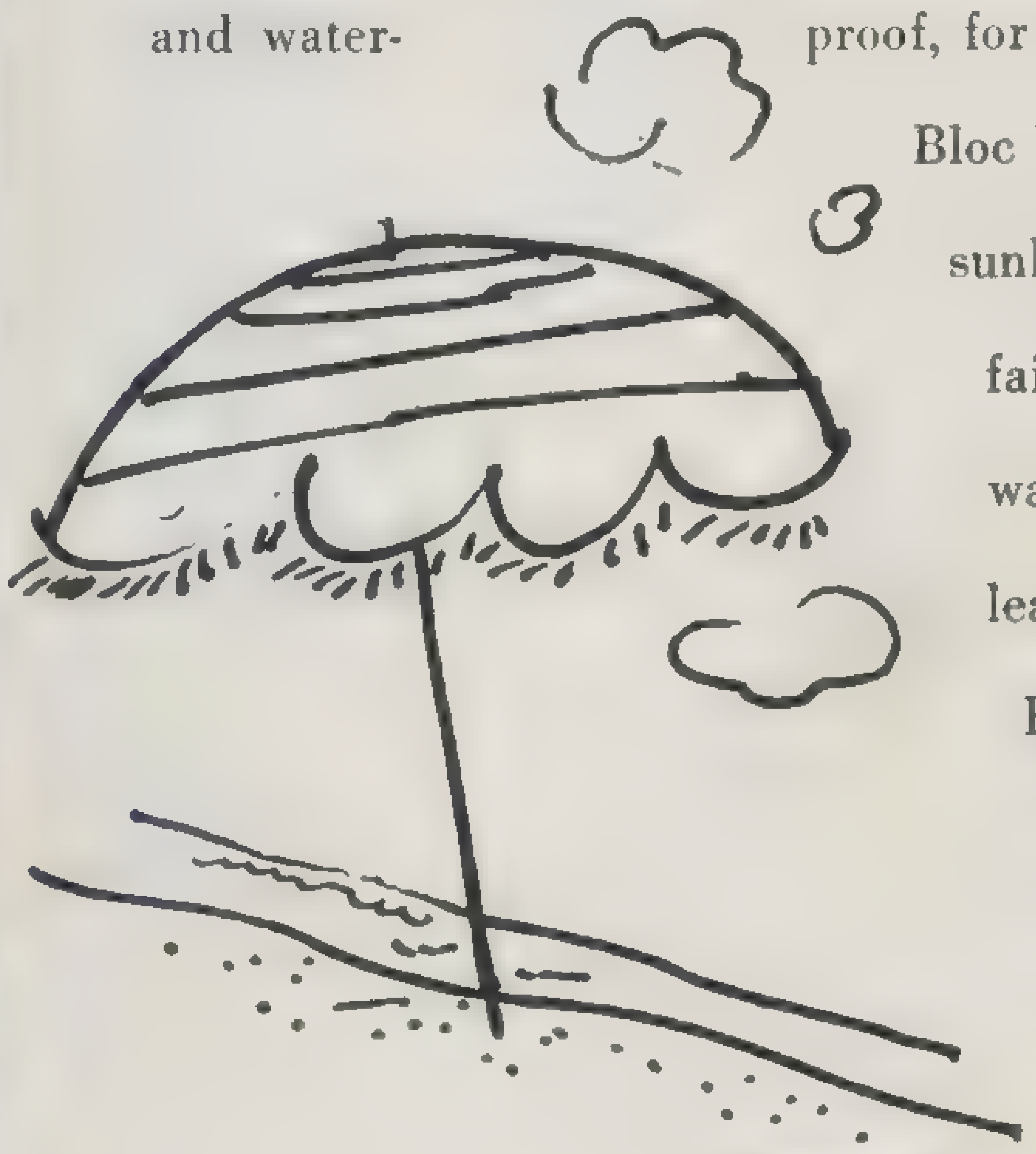

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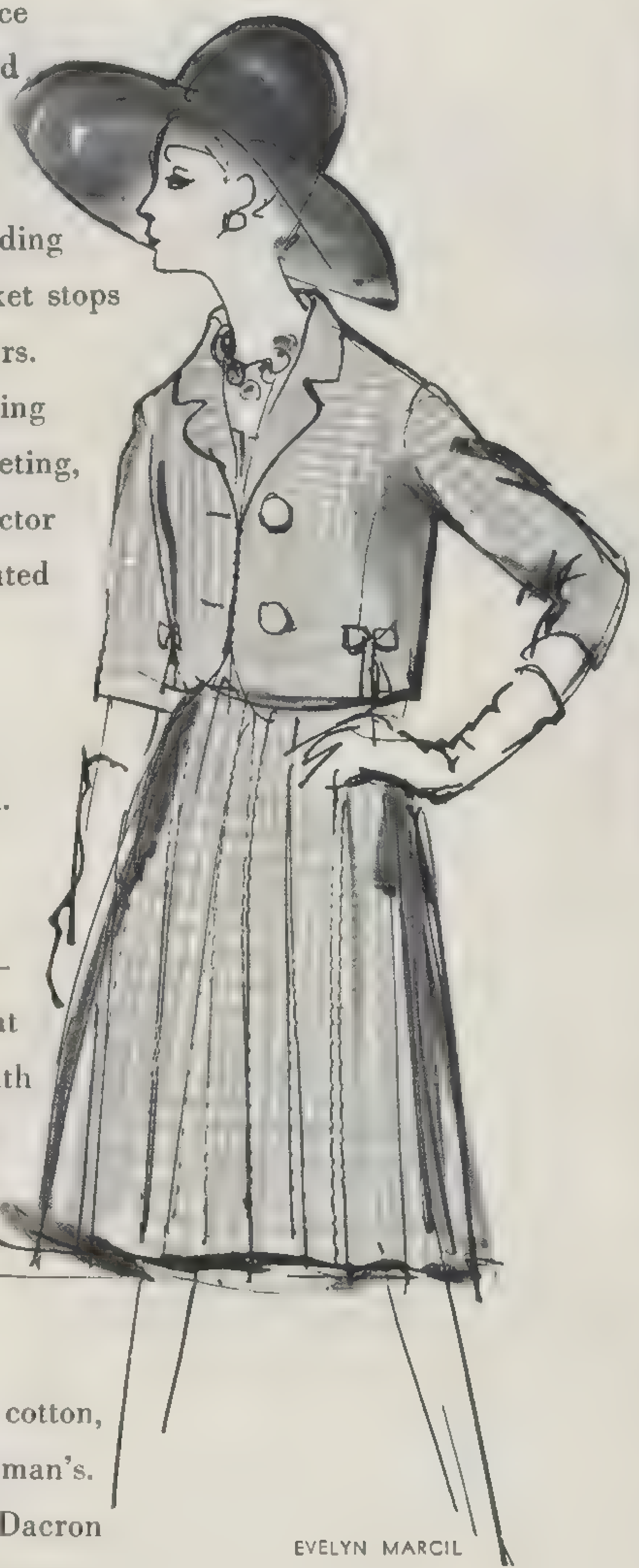

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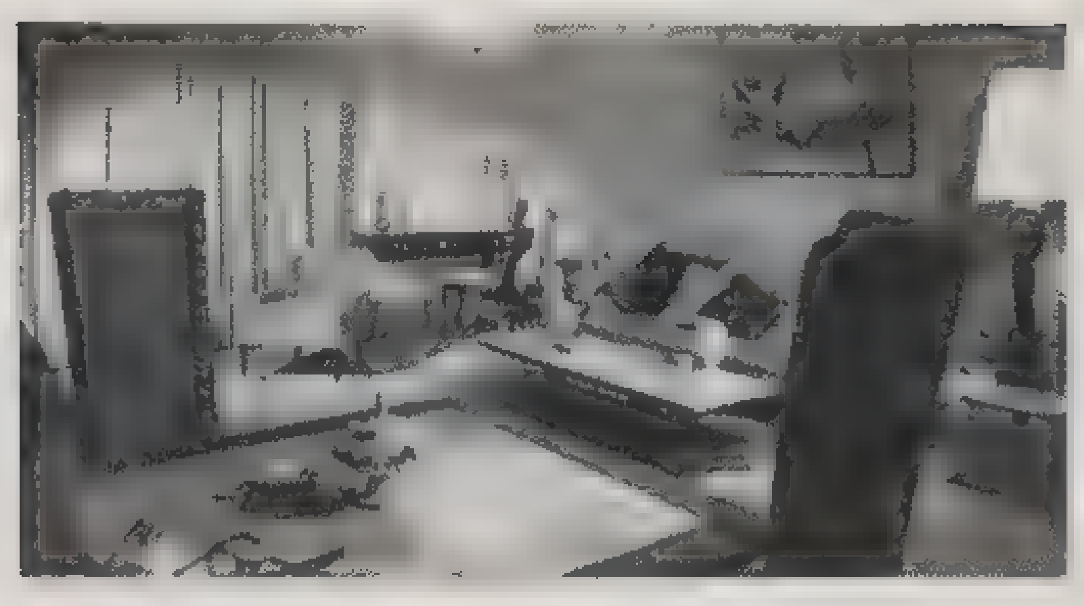

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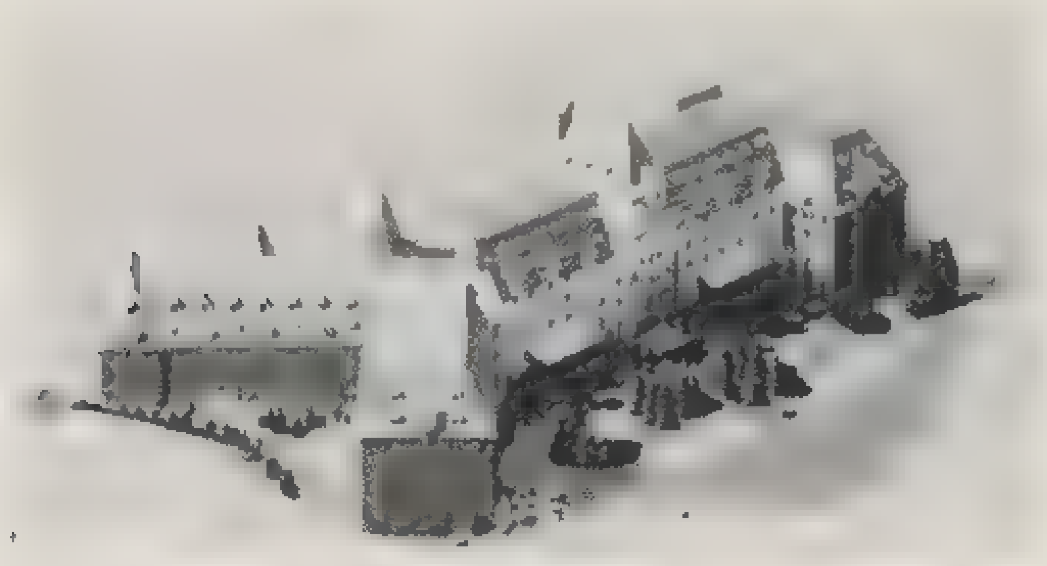

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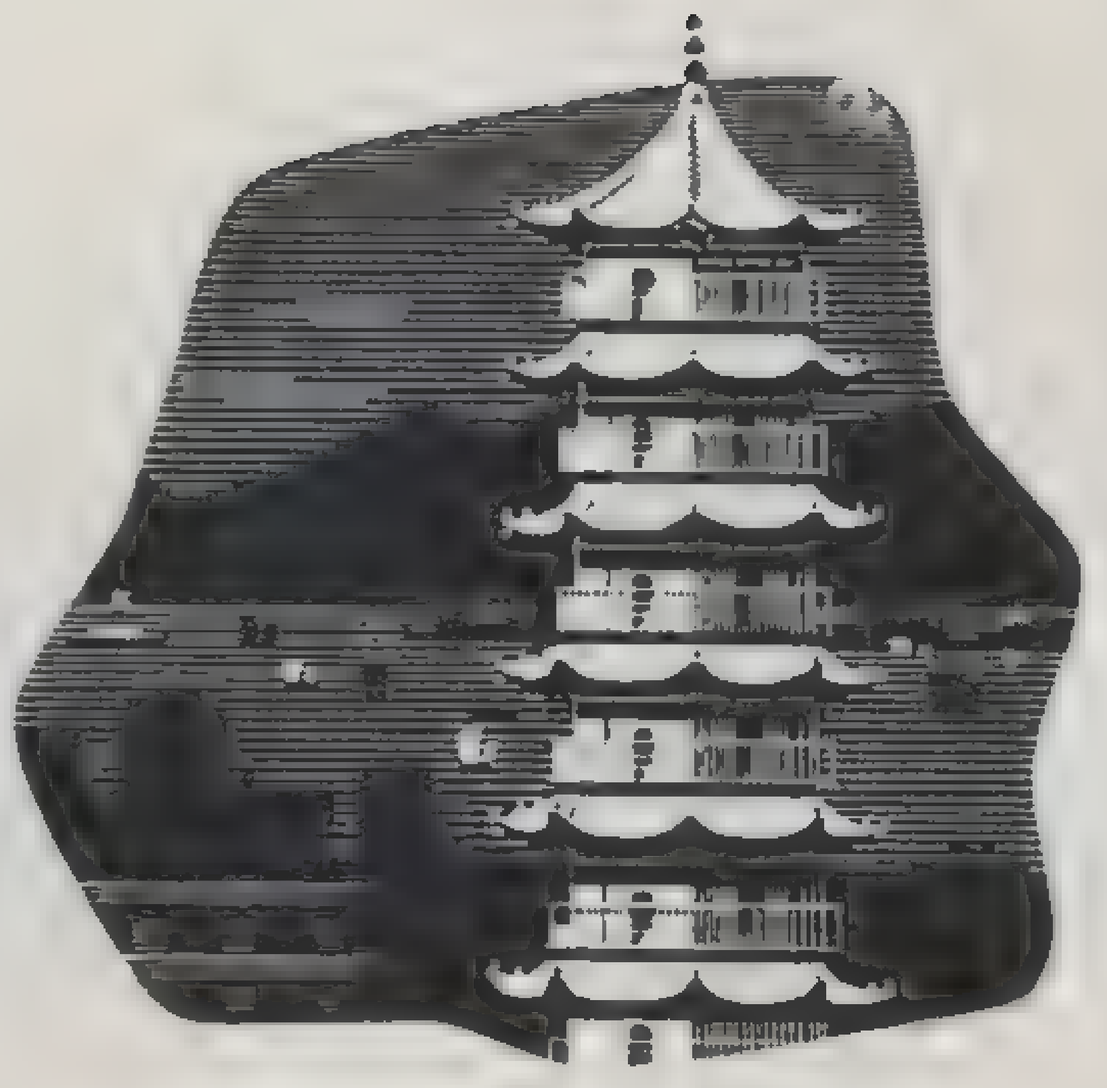

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The Seventh Annual Heart of America Ball, to be held on May 1 in the Sert Room of the Waldorf-Astoria, will probably be known to many people simply (and rather affectionately) as the "Heart Ball." It is, of course, the great annual benefit party for the New York Heart Association and its parent organization, the American Heart Association. With dinner, dancing, champagne, and entertainment, the party represents a gala and enjoyable way to contribute to the Heart Fund—and, as the actual expenses are underwritten by a sponsor (again, this year, Schenley Industries), every penny of the $100 ticket price goes to the Fund.

What does the New York Heart Association do with this money, and the money it raises by other means? The lion's share (about $750,000 last year) goes for research, as research fellowships, grants-in-aid, and traineeships, spread over the city's six medical schools and 166 hospitals. The remainder goes for other purposes, some described here, all directly linked to the Heart Fund's central goal: "To reduce premature death and disability from cardiovascular diseases."

All the money is spent with admirable precision and economy. Former Governor Thomas E. Dewey, then and now a member of the New York Heart Association's Board of Directors, said in 1957: "I think I can say to you that the money which is spent by this Association is the most carefully scrutinized, the most carefully watched-as-it's-being-spent, of any money I have ever seen either in public or private life for any purpose."

Although contributions to the Heart Fund are deductible from income tax as charitable donations, it seems inaccurate to describe this particular cause in this way. "Charity" somehow implies helping people you don't know, who are suffering from some affliction or condition that will never touch your own life. For most of us, the Heart Fund seems to come a good deal closer to home.

For the hard fact remains that heart disease is still the No. 1 killer, accounting for more than 54% of deaths from all causes in the United States last year. In New York City, the figure was 53.4% of deaths from all causes. These figures prompted Senator Kenneth B. Keating to say recently, "The cause of the 1962 Heart Fund is not remote. . . . Actually, we give to ourselves."

All the money the New York Heart Association spends is channelled through, and allocated by, one of its distinguished—and unpaid—committees of leading cardiologists, medical scientists, and laymen. (The cost of these men's services, if they *were* paid, would be prohibitive: "The Heart Fund could not hope to raise money enough to pay for these services were compensation required," says one of the Association's reports.) The Advisory Council on Research screens all applications for research grants and fellowships, last year gave its backing to 72 widely differing projects. Here are three picked at random: "Regulatory mechanisms of lymph hearts in the frog"; "Techniques of coronary surgery under deep hypothermia ('artificial hibernation')"; "Serial studies of infants with ventricular septal defects, from 2 to 18 months of age . . ."

The Committee on Clinics, oldest in the Association (it was organized in 1915), maintains, by constant inspection, medical standards in the city's 88 clinics dealing with cardiovascular and related diseases.

Through other committees, the Association launches, and closely supervises, a variety of other programs and public-health projects, providing money, drugs, personnel, or whatever is needed. A massive program, carried on for the last seven years, aims at nothing less than the eradication of rheumatic fever in children. Two other projects have contributed enormously towards helping school-children with cardiac disabilities (teacher education is the watchword here).

Medical seminars and conferences are held, under the Association's auspices, to which doctors come from all over the world, and the proceedings are published so they can be read by doctors who can't be present. The next great symposium, on Heart Surgery, is scheduled for May 7 at the Academy of Medicine; the principal speaker will be the famous heart surgeon, Dr. Walton C. Lillehei.

The Association also has a Public Education and Information Service which provides speakers (almost always doctors) for meetings; mails out thousands of booklets on various aspects of heart disease; sends a "Heartmobile" around the city for a month each year, loaded with educational displays (this year, 13,129 people visited it, and over 5,000 took the free demonstration electrocardiogram); and spreads information through every other possible medium—movies, radio, television, even telephone. (One mainstay of this service is a kindly and knowledgeable lady who answers telephoned inquiries about heart disease.)

Are all these efforts—which the Heart Ball helps to pay for—making any headway? The answer is: yes. Although the population has increased by 10% since 1952, the death rate from cardiovascular disease for persons under 65 has gone down by 16%; from hypertension, by 26%. And since 1948, the rheumatic fever death rate has dropped by 80%.

For those who don't go to the Heart Ball, there are, of course, other ways of contributing to the Heart Fund—some as simple as giving a contribution to a neighbour who is collecting for the Fund, which has 40,000 loyal volunteers in New York. Another easy way: popping a check in the mail, addressed to the New York Heart Association at 10 Columbus Circle, New York 19, N. Y.

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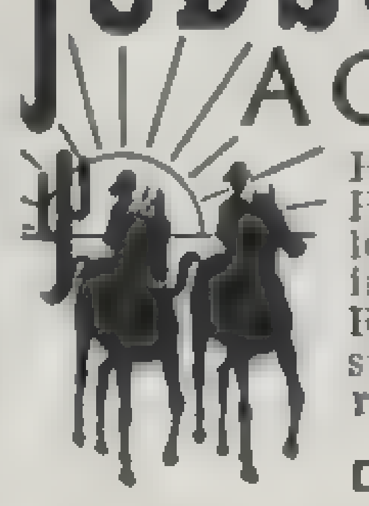

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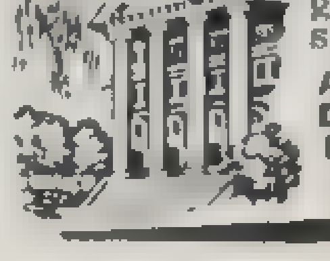

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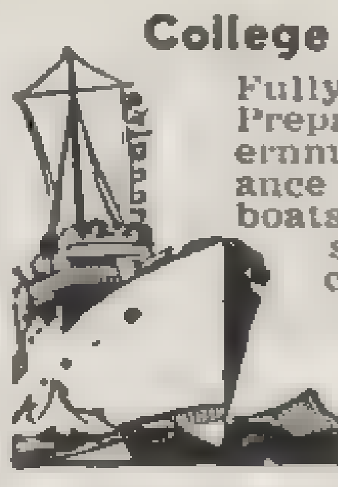

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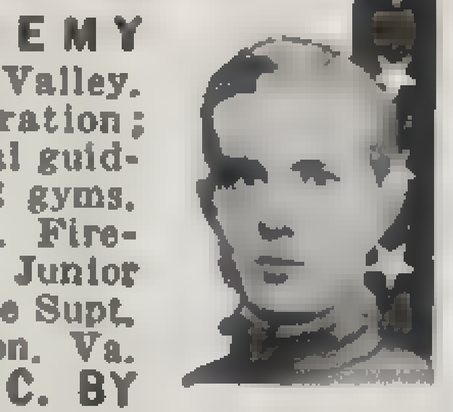

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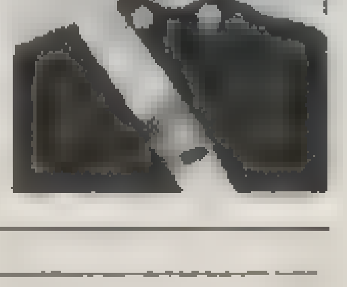

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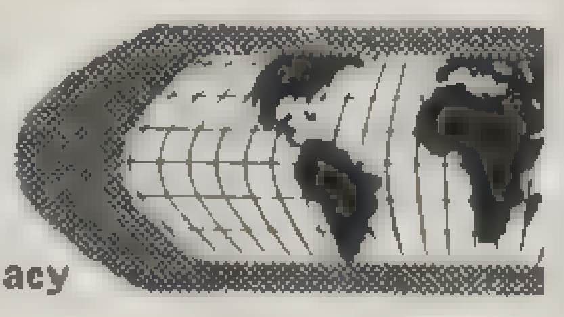

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The perfectly designed pan for making gourmet omelettes every time! Solid copper promotes even heating and prevents shortening from burning. The shallow sides make folding the omelette simple and also let the omelette spread to the same thickness all over, cooking evenly all over with delicious results.

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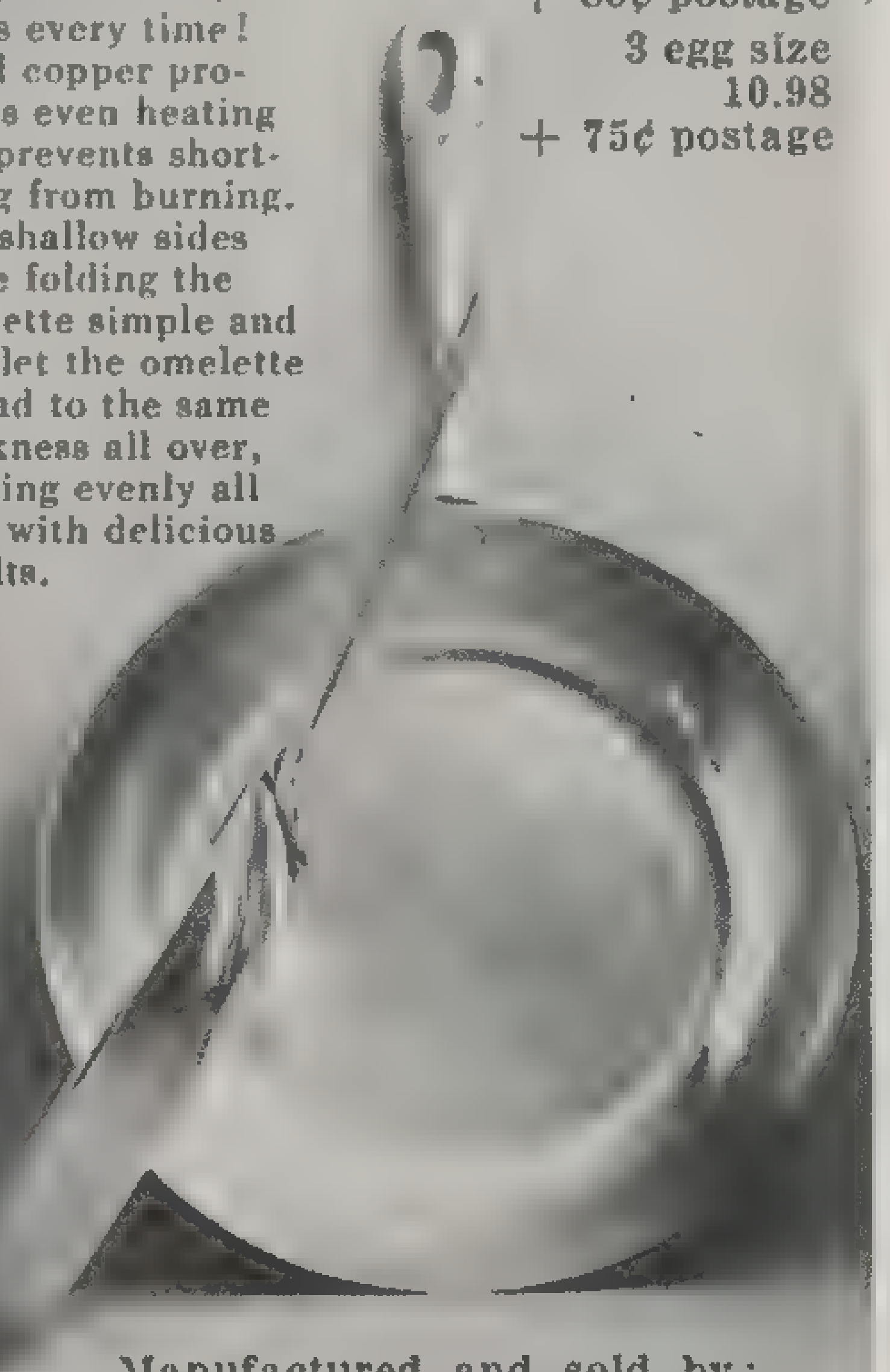
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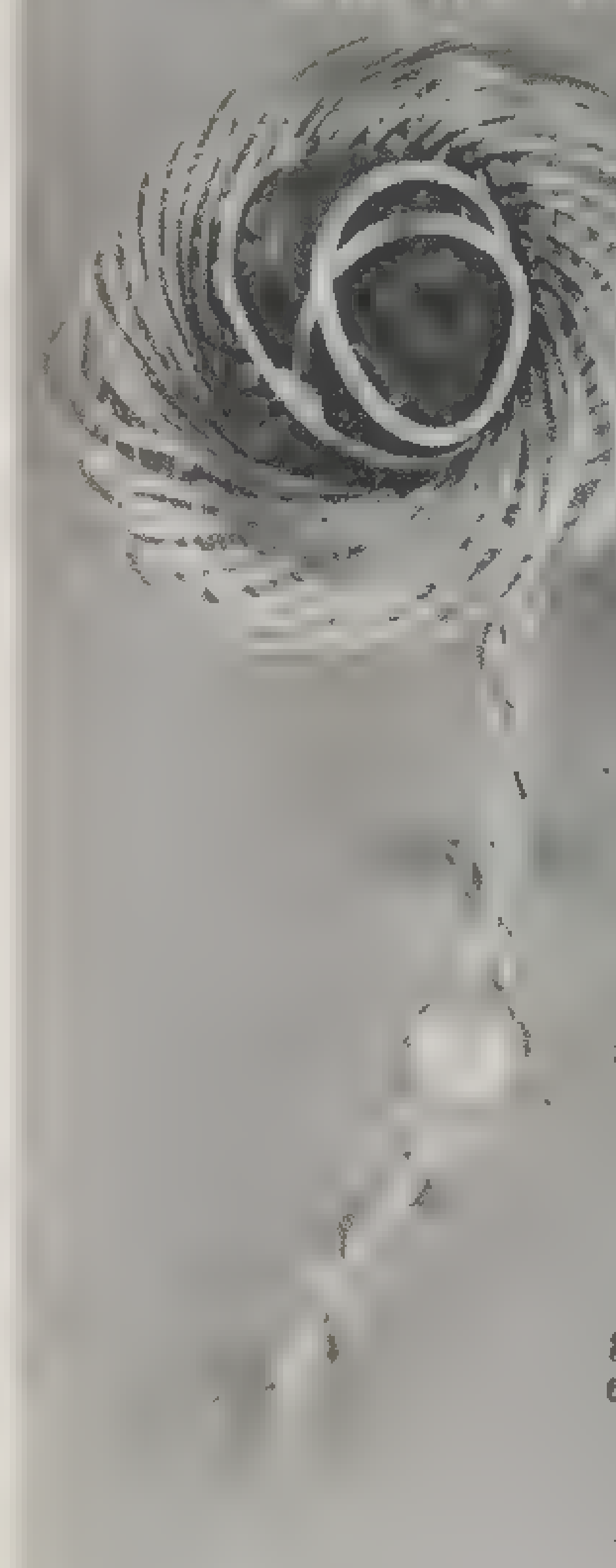
This is the bud pin . . . fashion's newest pet . . . in very precious form. Hand braided gold plated wire forms the flower petals and stem. Stem accented with a cultured pearl . . . semi-precious quartz stones in lapis blue and jade green are the flower center and petal. To highlight suits, coats and dresses. $10.75 inc. fed. tax ppd. Sorry, no C.O.D.'s.

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SHOP
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Hand-made in Mexico, tall red and white paper lotus flowers. $5.25 ppd. for three flowers. Chequer, 816 Third Ave., New York 22, N. Y.

Of the long-necklace revival—40″ rope of bamboo circles and silk beads. Beads: coral-coloured, turquoise, black, or green. $4.95 inc. tax, ppd. By Stephanie Imports, at Elizabeth McCaffrey, Dept. V5, Northport, N. Y.

EVELYN MARCIL

The rage for ruffles, here on a black crêpe overblouse. Also comes in Nile green, blue, white, coral. Sizes S, M, L. $17. By Azalea Originals, at Henri Bendel, 10 West 57th St., N. Y. 19.

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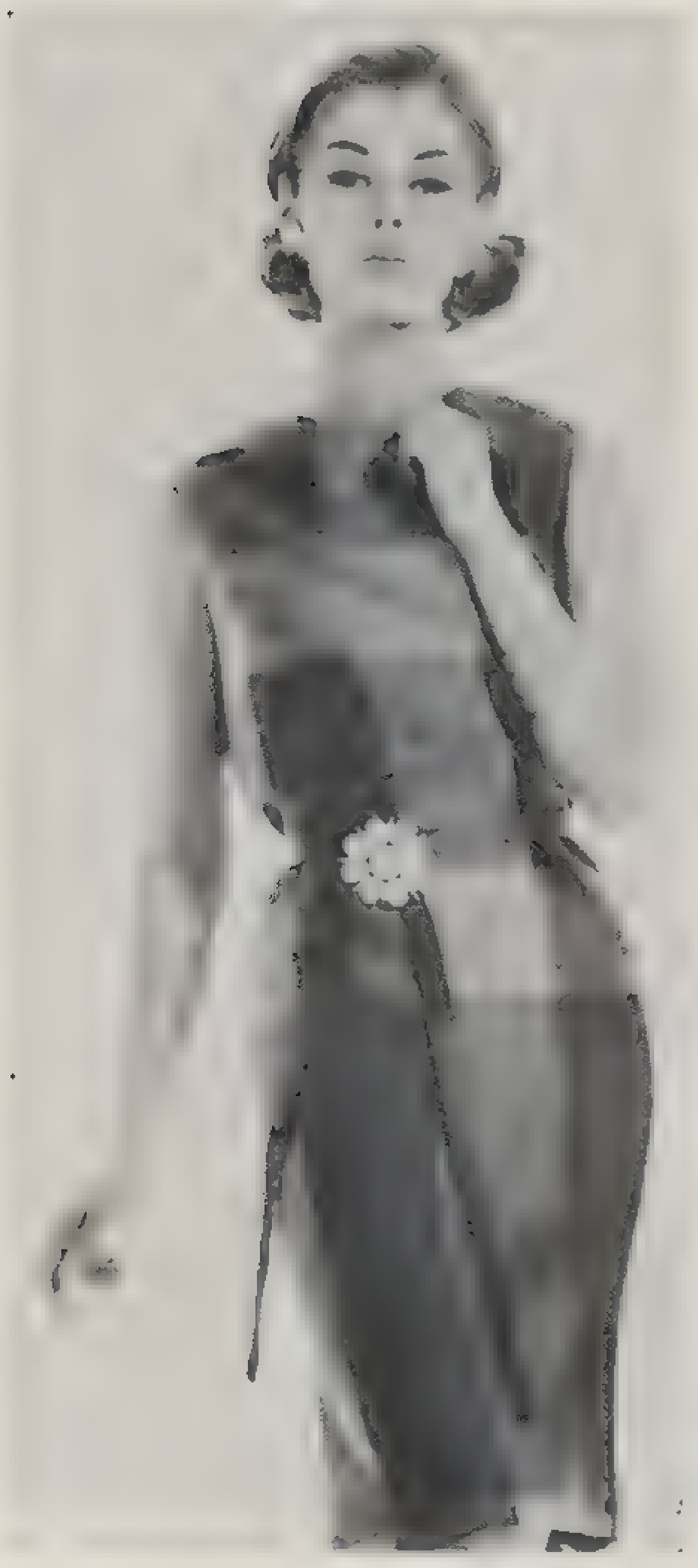
HOUND

summer sun

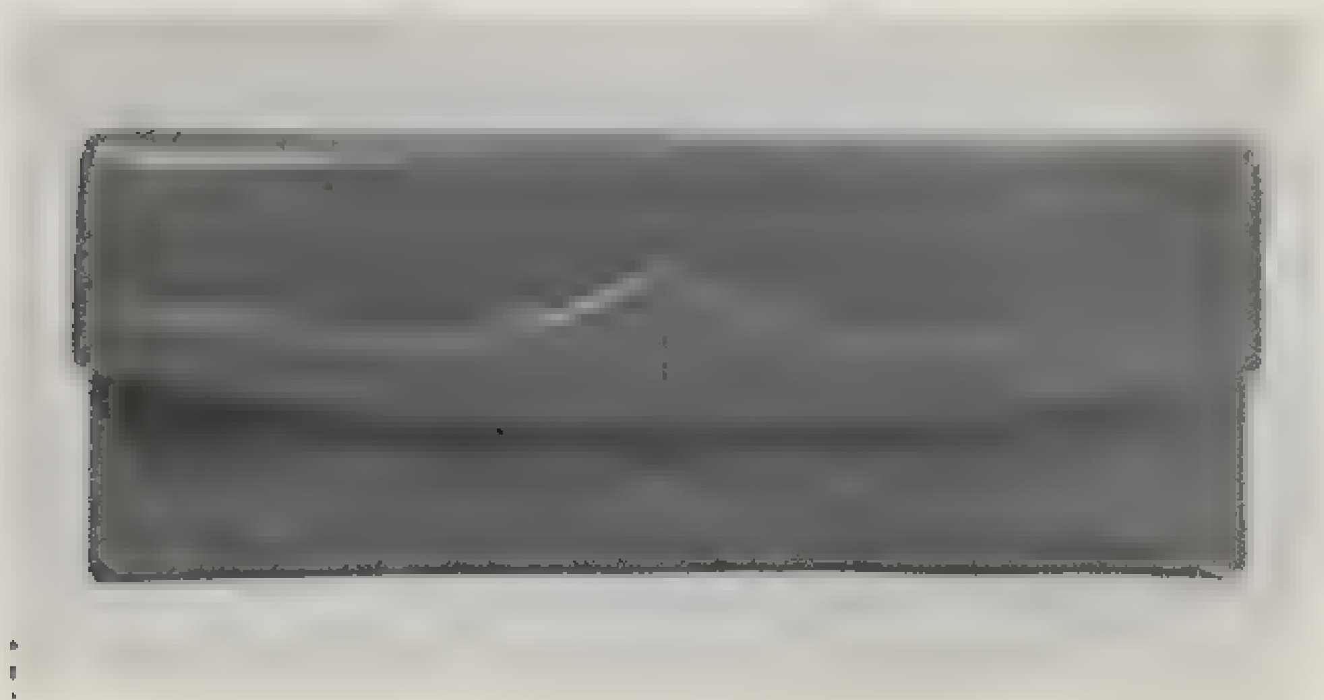
White Italian straw
beach hat with a high,
unblocked crown, plaid
band. $11.50 ppd. By Charvin,
at Patricia's,
1401 North Main St.,
Santa Ana, Calif.



Thai silk sheath in shocking pink and green; blue and yellow; blue and green. Lined with silk organza. Sizes 8-14. $50.50 ppd. Act III, 1079 Third Ave., N. Y. 21.

Sunglasses, two kinds: big ones with black or amber-coloured frames, $7.50; a narrow, Cleopatra-eye-shaped pair. Frames come in nine different colours (coordinated with the lens colours); $10. By Monaco, at I. Magnin, Union Square, San Francisco, Calif.

Patent leather handbag
of a lean envelope shape; 12½" x 5".
The colours: orange, bone, and black.
Black faille lining. $6.55 inc. tax.
By Rolfs, at Saks 34th,
100 West 34th St., N. Y. 1.



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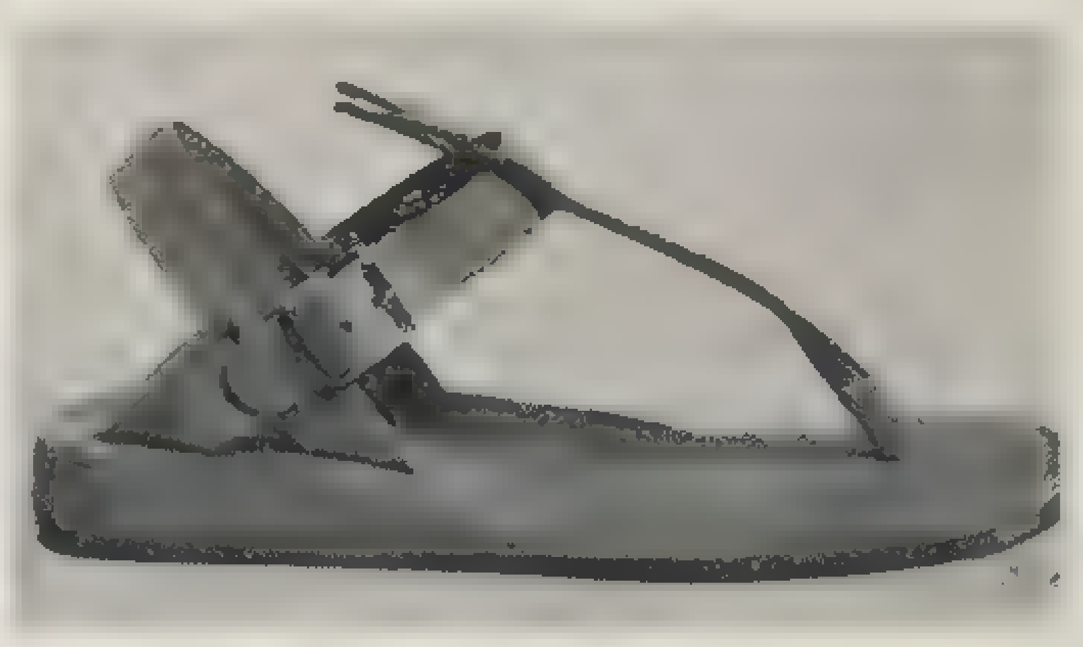

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SHOP

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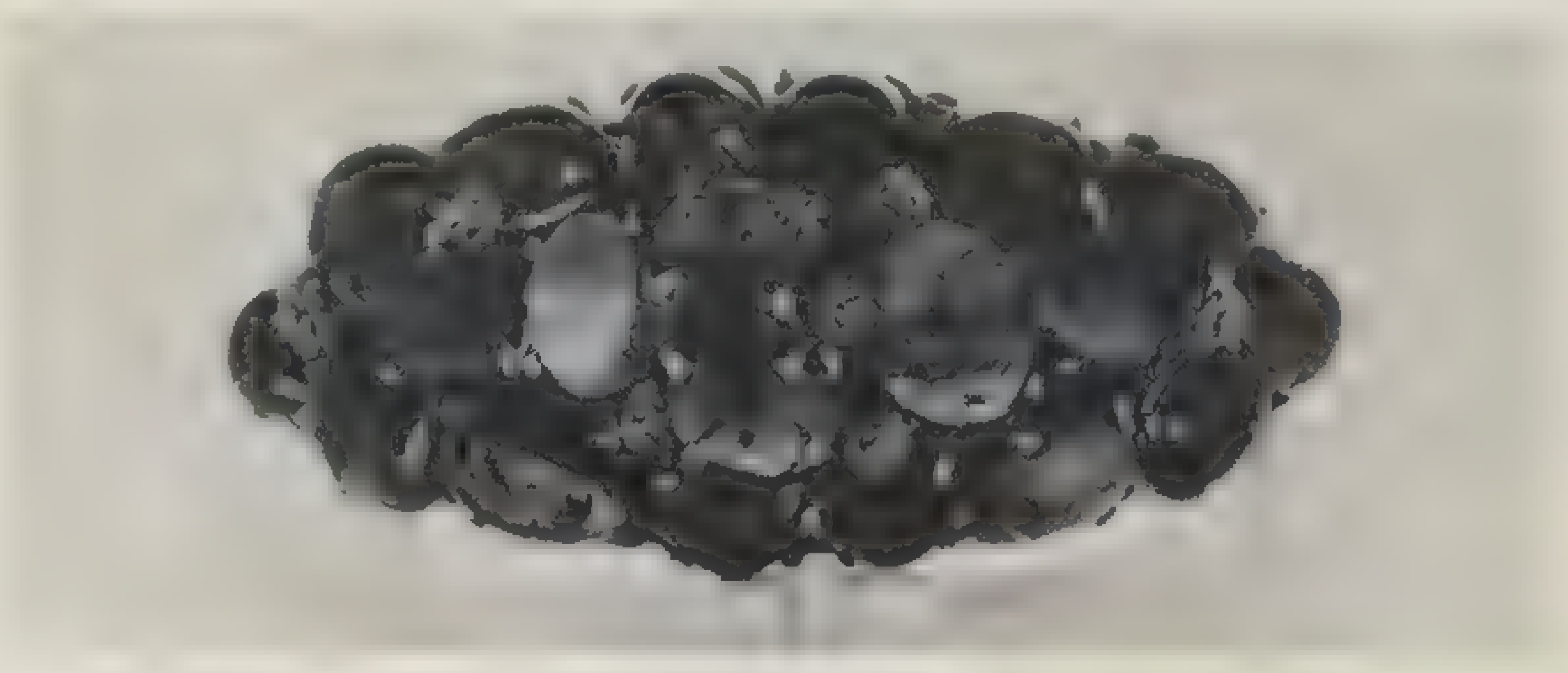
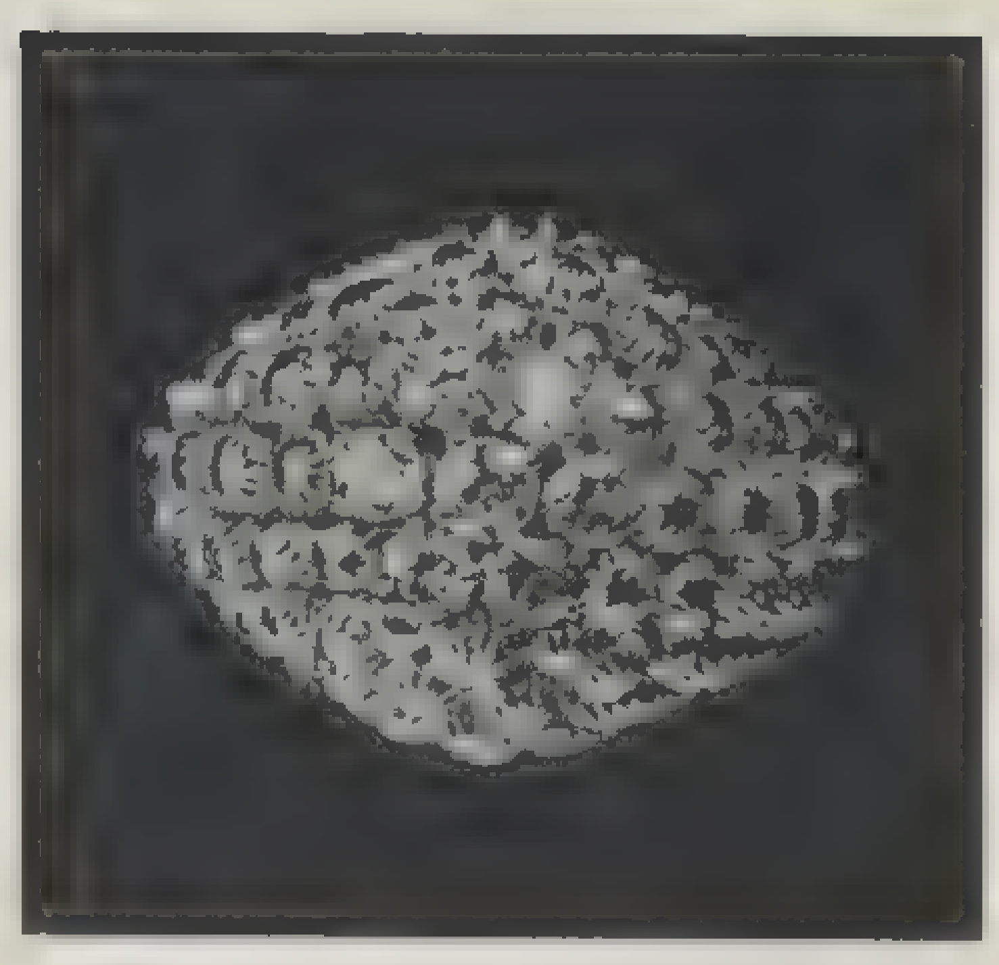
Summer evening wrapping—white-dyed mink flanks circle the shoulders, fasten with a fur button. $125 inc. tax, ppd. Harold Rubin, 943 Madison Ave., New York 21, N. Y.

Silk screen print of a black crow (painted by Alan Saalburg in 1958) superimposed onto an antique deed to a Pennsylvania farm. Measures 17″ x 22″. $18.75 ppd. Oestreicher's Prints, Inc., 43 West 46th St., N. Y. 36.



Bracelet of green cabochon tourmalines and gold nuggets thickly clustered to the front of a 14-k. gold band. $345 inc. tax. Olga Tritt, 424 Park Ave., N. Y. 22.



The hidden diamonds persuasion, here in an 18-k. gold dome-shaped ring with a cluster of seven round diamonds at its high point. $340 inc. tax, ppd. Marchal, 745 Fifth Ave., N. Y. 22.

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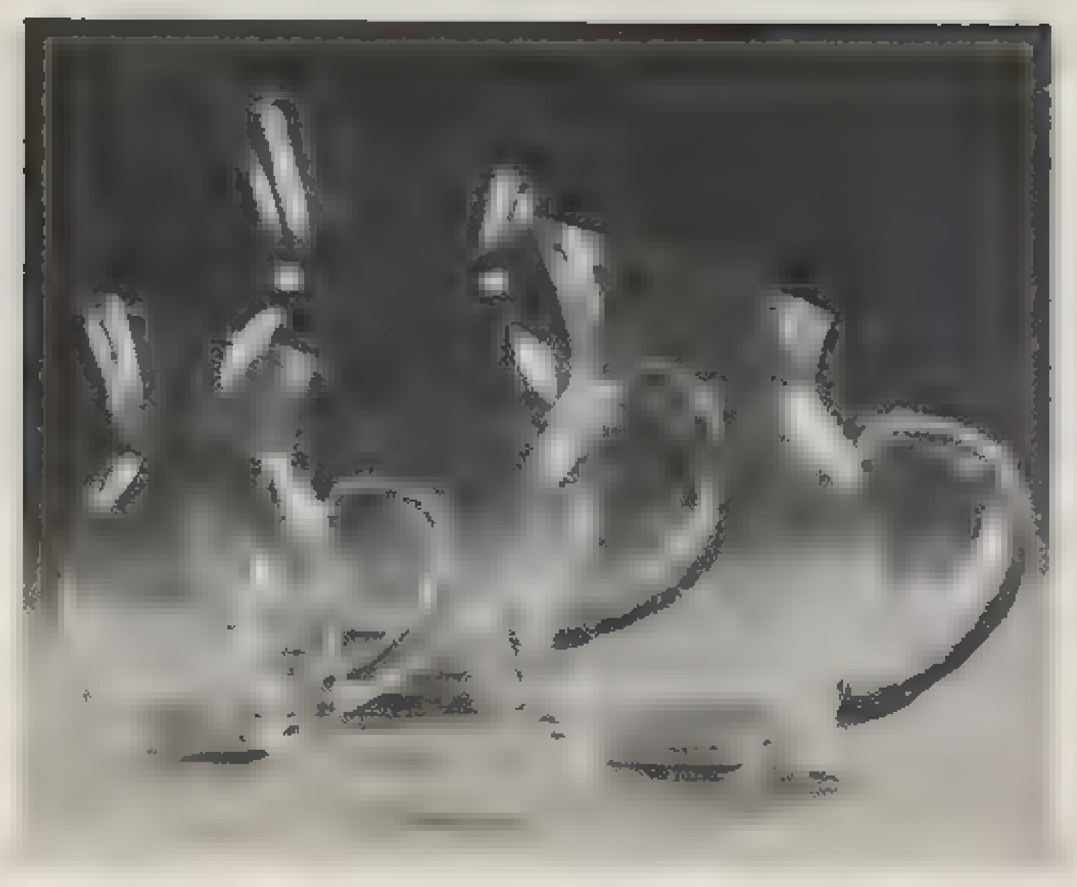

The wide (2½″) belt, in cobra skin. Colours: brown, beige, avocado green, red, orange. $10.
Bob Bugnand Boutique,
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Neo-Cleo face-framing coiffure, to wear with evening décolletage. Bangs on the bias, no part.
By Richard of the Madison,
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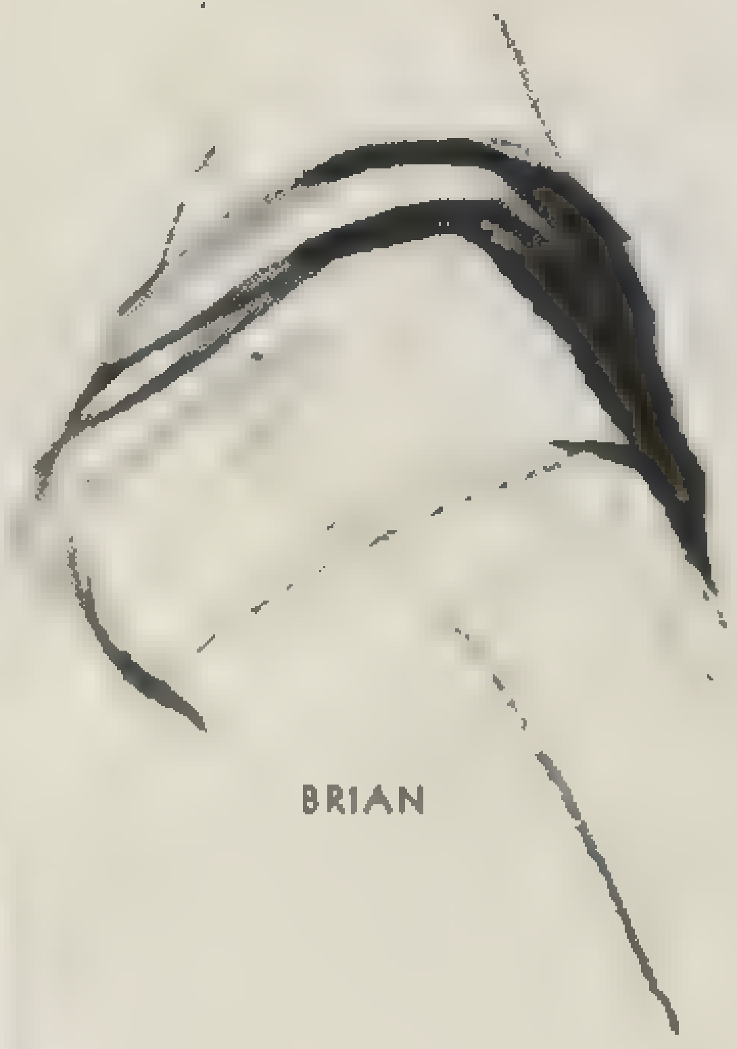
Orange tiger lilies and pink roses, printed on a hemp suitcase; white, lined in pink cotton. Weekend size (19″) and train case, each $40; 24″, $50; 27″, $70 (all plus tax). By Falconetta, at Macy's Little Shop,
1317 Broadway, N. Y. 1.



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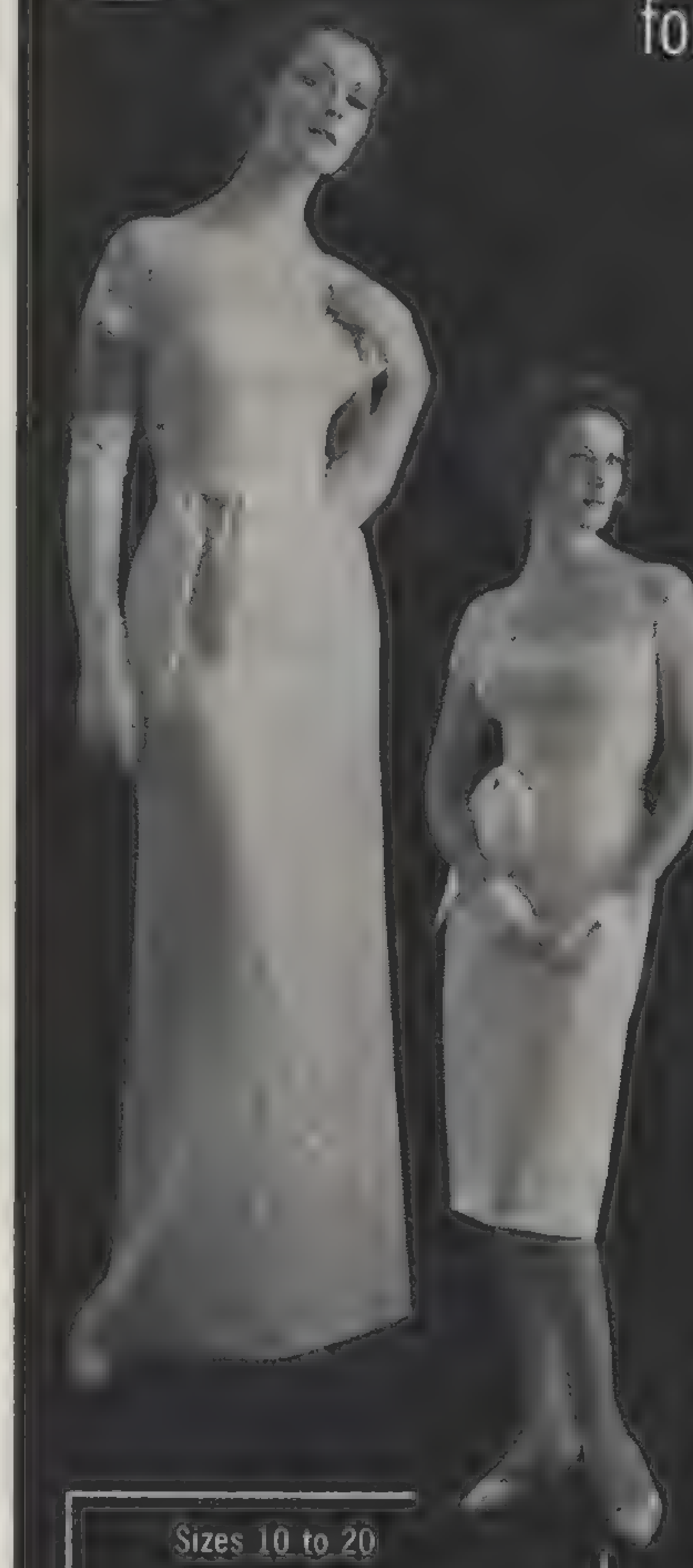

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Colors ☐ black ☐ white

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Size	10	12	14	16	18	20
Bust	35	36½	38	39½	41	43
Waist	25	26½	28	29½	31	33
Hips	35	36½	38	39½	41	43

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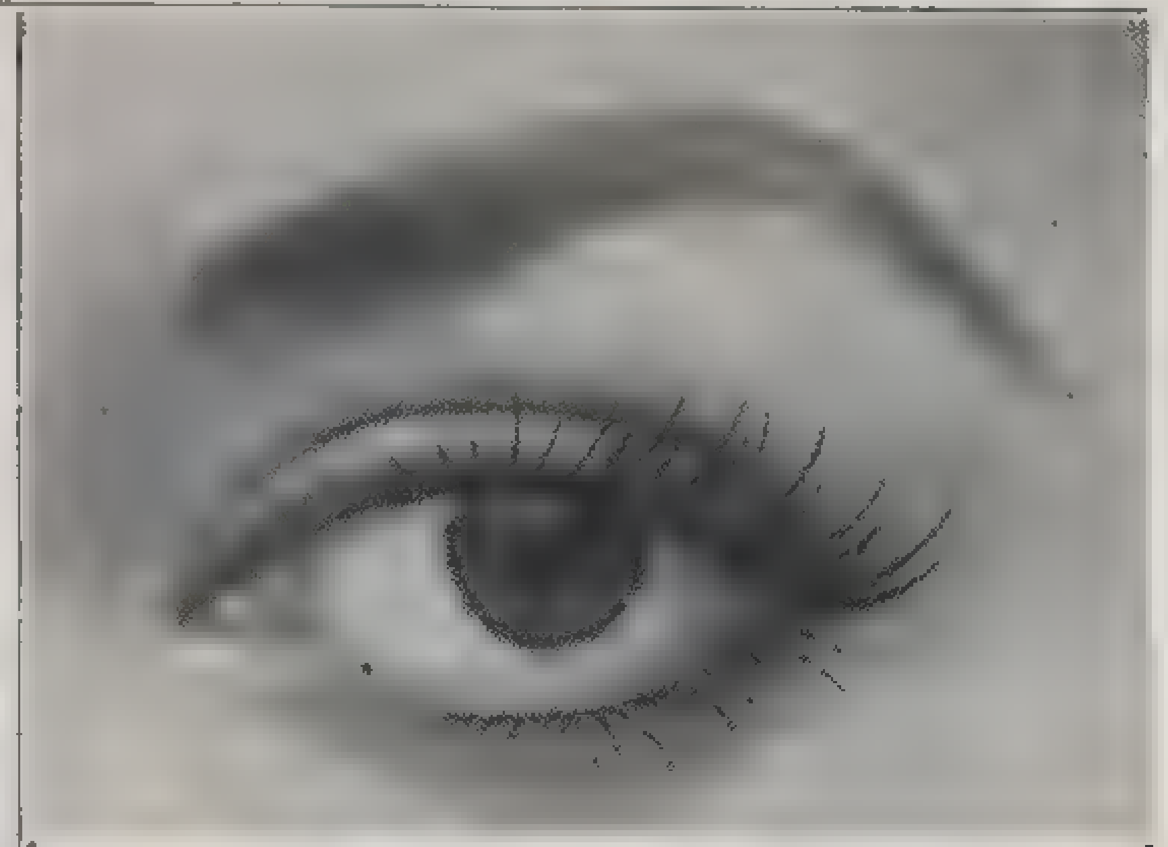
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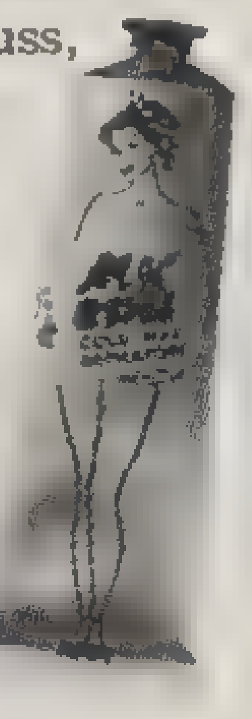

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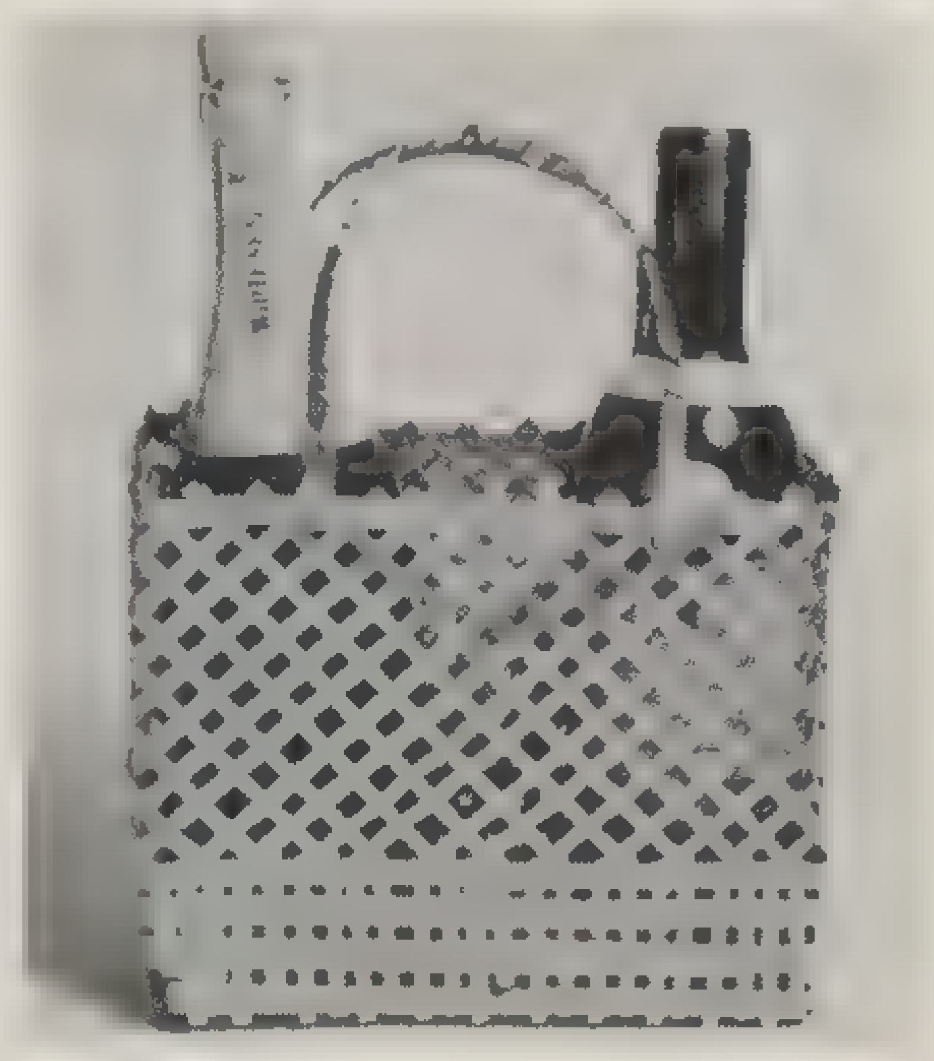
SHOP

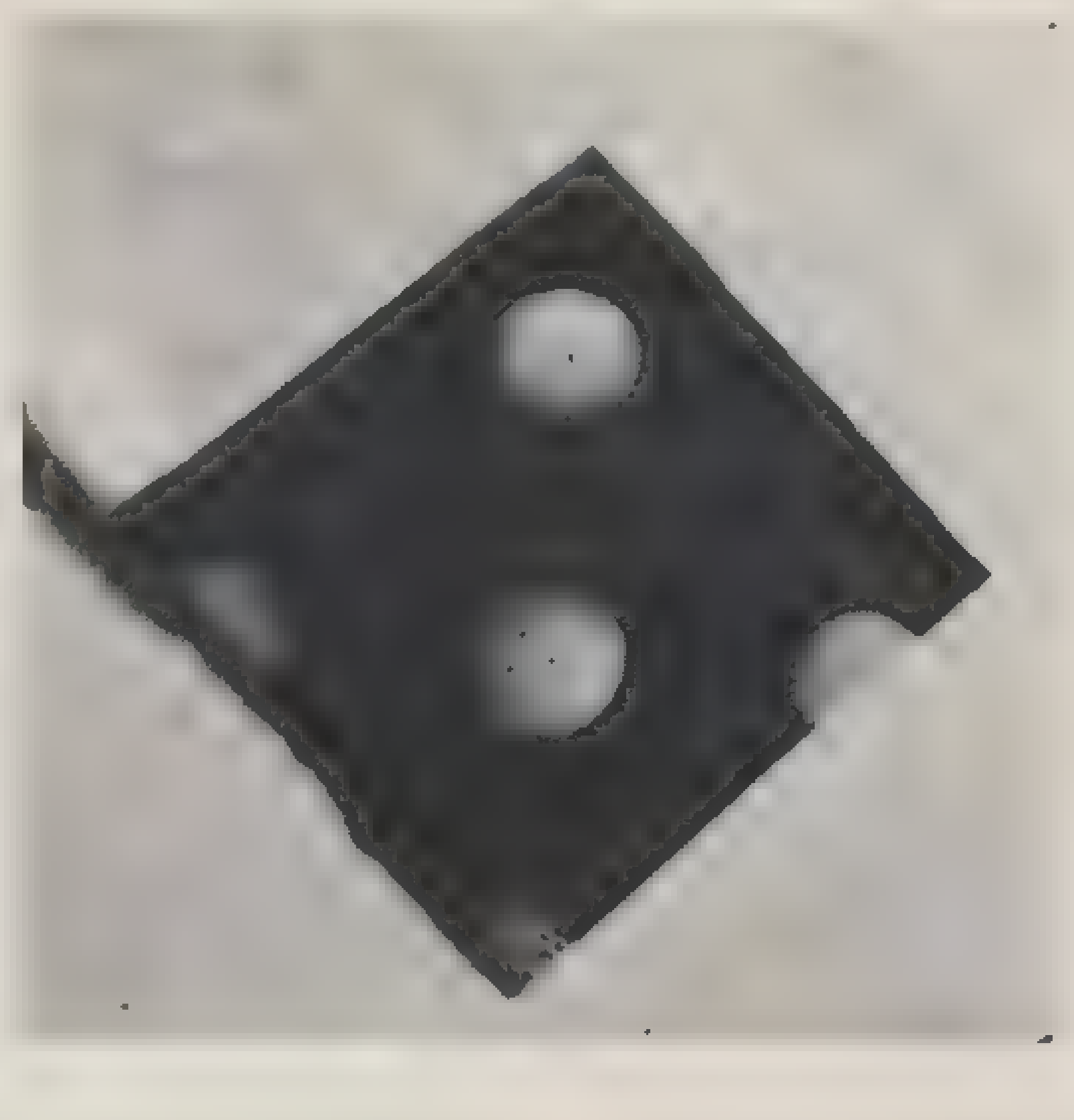
. . . scares up

Sure-to-bleed Madras shirts for men, in many combinations of cool, dark Madras colours. Sizes S, M, L, XL. $14. Bonwit Teller Men's Shop, 721 Fifth Ave., N.Y. 22.

Chrome hair dryer with a metal stand that folds for travelling. Hot air only; 115 volts or 250 volts. Dark-red case of alligator-stamped calf. $29.95. Hotel St. Regis Pharmacy, 10 East 55th St., N.Y. 22.



Tin, woven into a basket, to transport wine or magazines to the beach, or act as cachepot for house plants; 7½″ high. $3 ppd. In brass, $4 ppd. Phoenix Pan American, 793 Lexington Ave., N. Y. 21



Snapshots of golf balls, printed on a man's handkerchief that doubles as a collar filler. Cotton lawn—blue or red with white borders. 20″ square, $3.20. John W. Ryan, 681 Madison Ave., N.Y. 21.

HOUND
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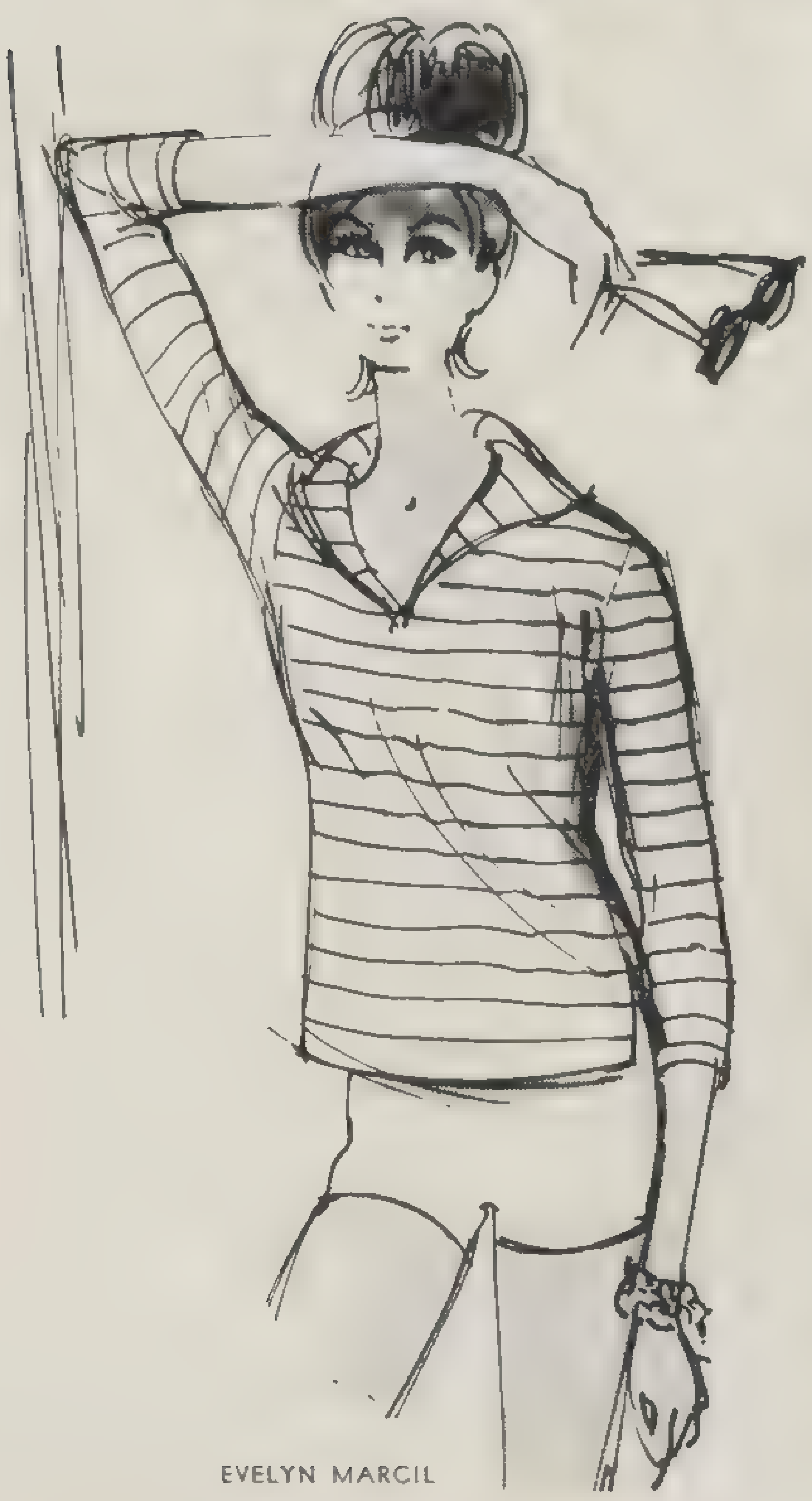
Summer dress of cotton-flax-rayon; comes in beige or olive green. Sizes 7-15. By Bennett Shirts, $25; at Lord & Taylor, 424 Fifth Ave., N. Y. 18.

Non-tarnishing gilt in wax form for restoring or highlighting gold leaf. The range here is anything from wood frames and ormolu to gold evening shoes. Also silver. 1¼ oz. jar, $2 ppd. Treasure Gold, P. O. Box 7187, Louisville, Kentucky.



EVELYN MARCIL

Blue and white striped knitted silk overblouse, made in Italy. Other colours: red, olive green, navy blue, pink (all with white), and solid colours. Sizes 10-14. $40 ppd. Giulietta di Roma, 789 Madison Ave., N.Y. 21.

Sterling silver reproduction of a George III tumbler. Height, 2⅛″. $17 inc. tax, ppd. Ensko, 682 Lexington Ave., N.Y. 22.

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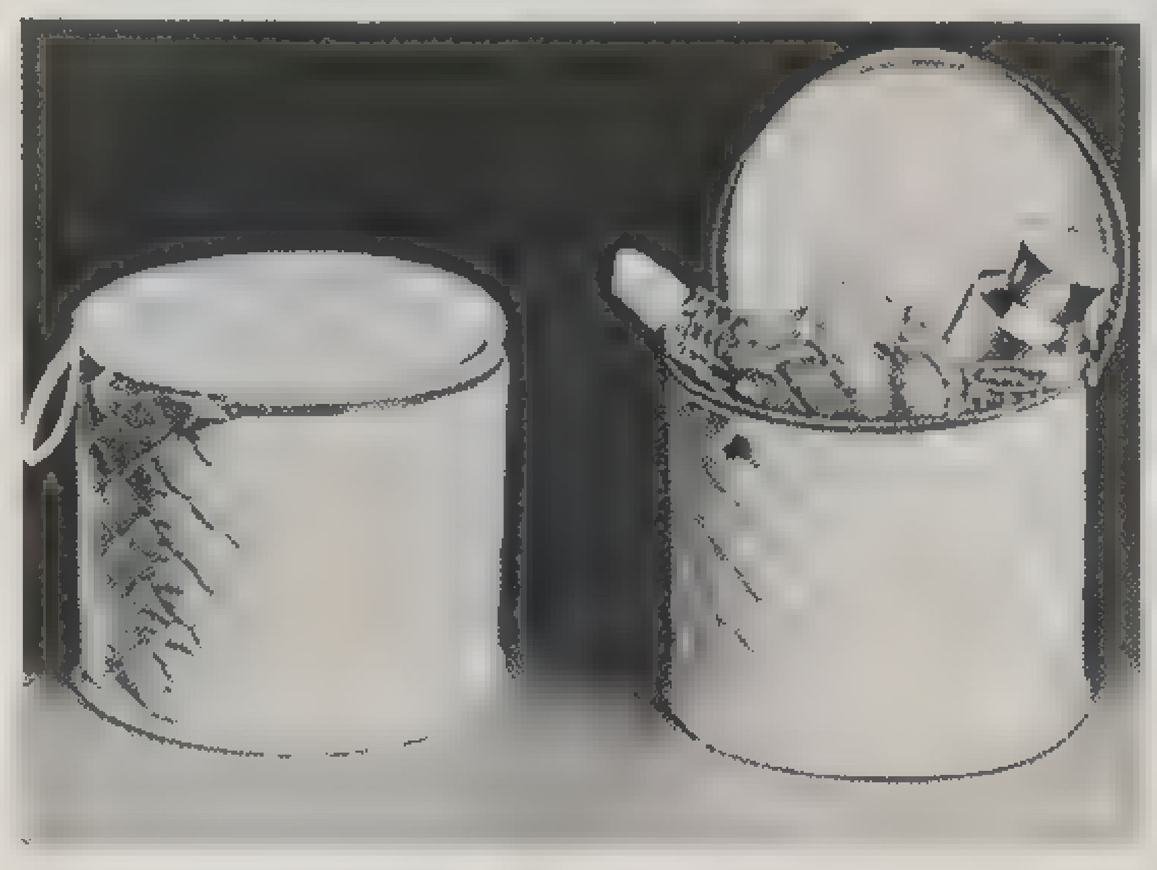

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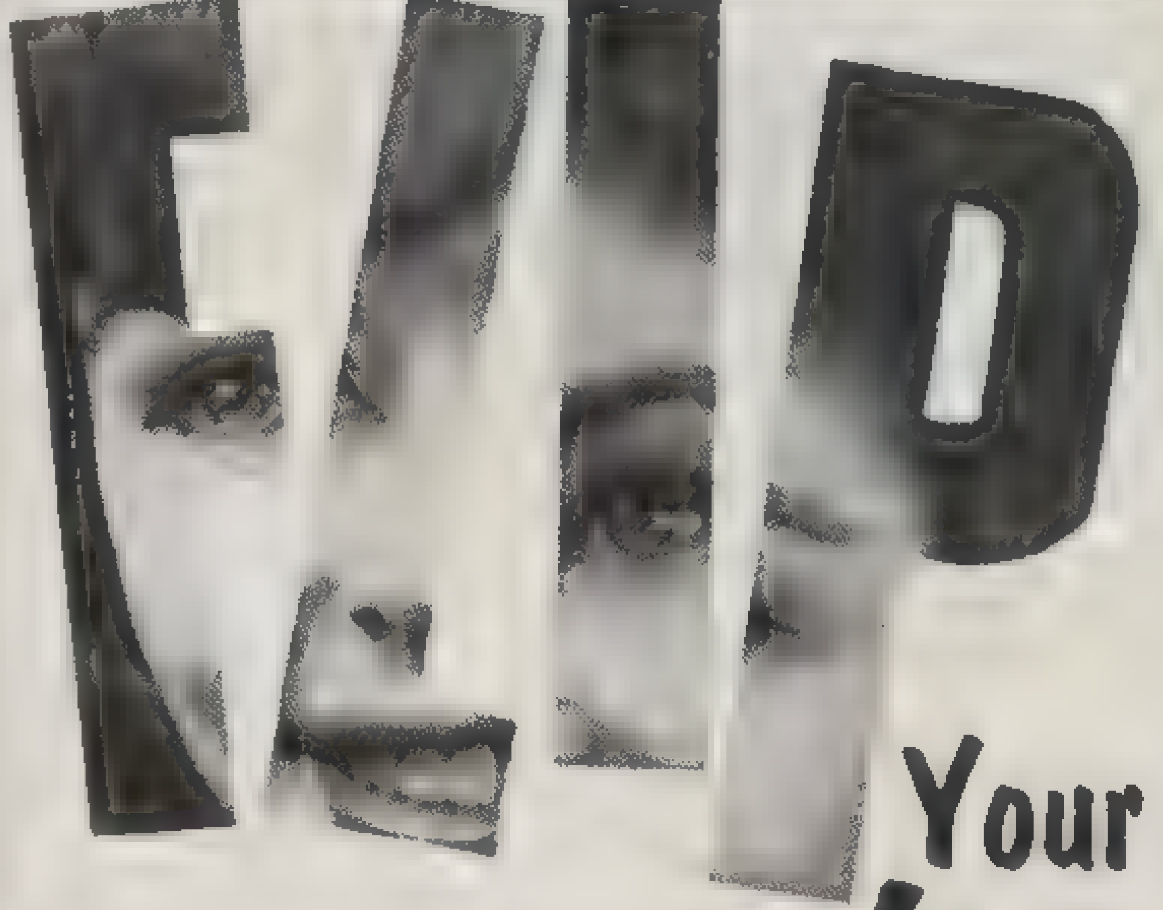

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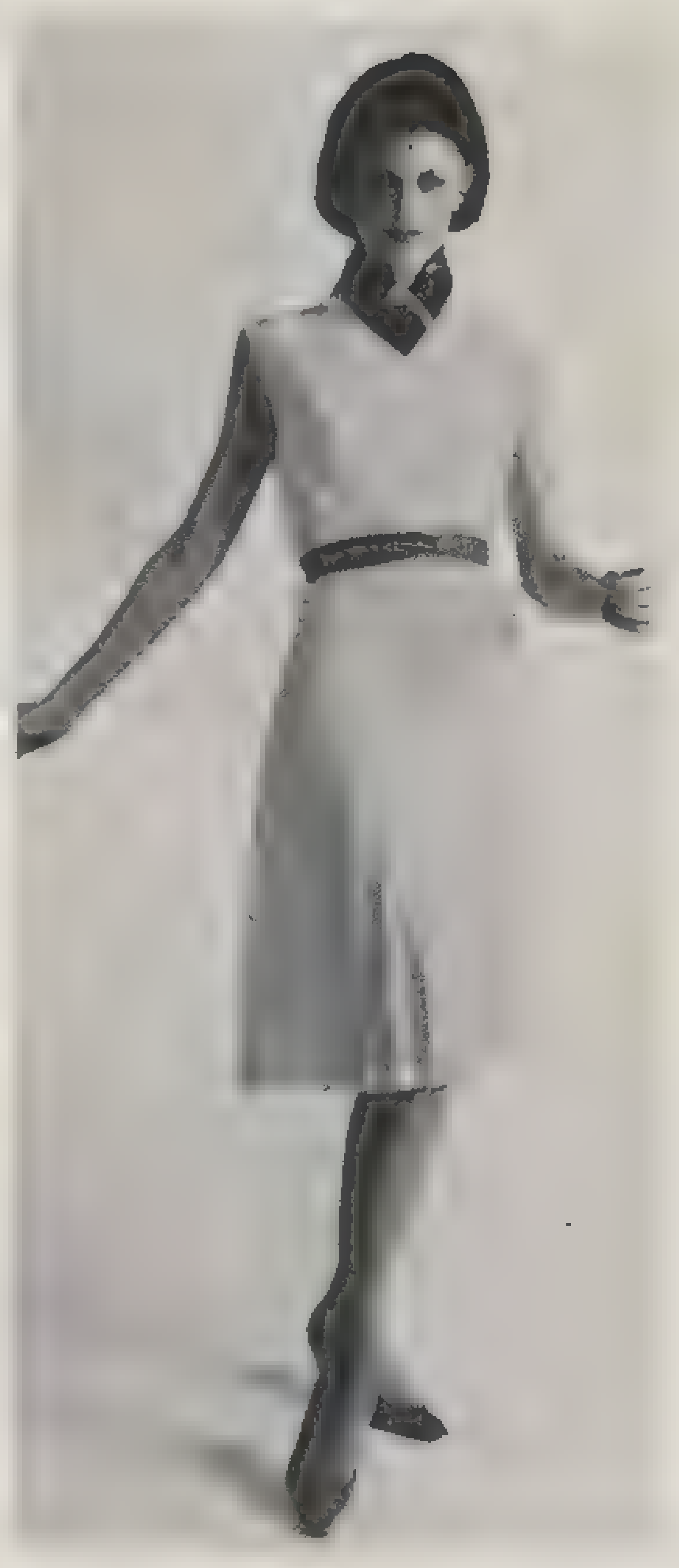
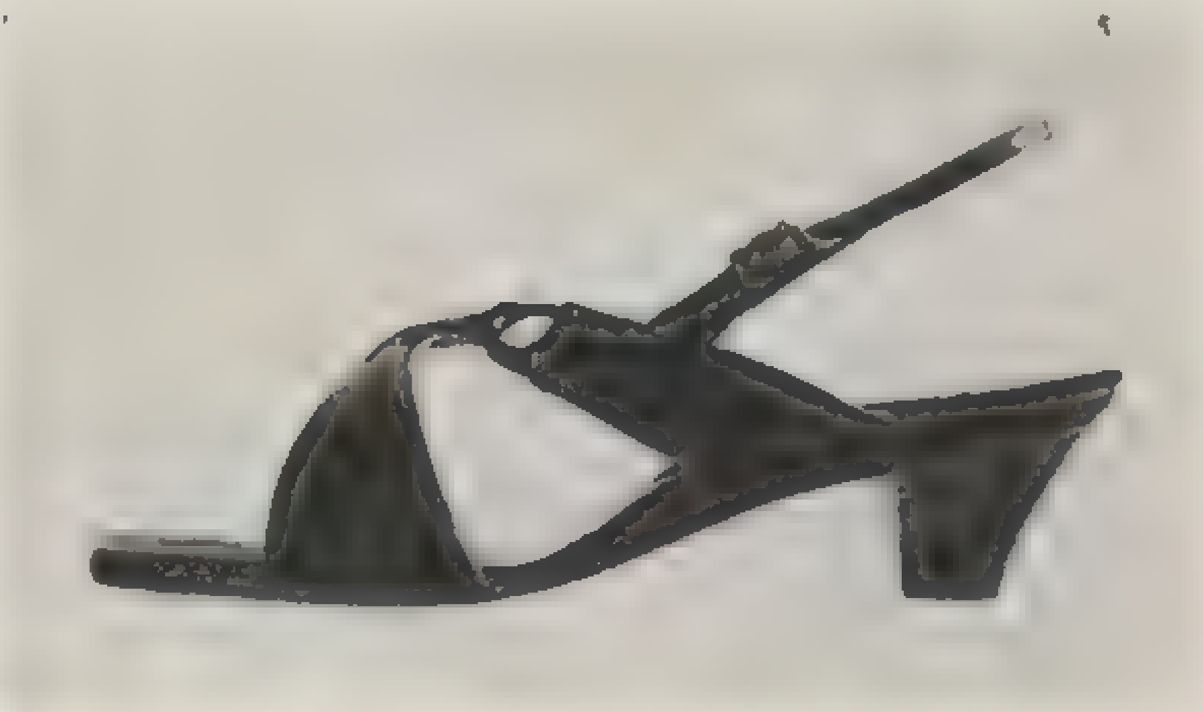
SHOP

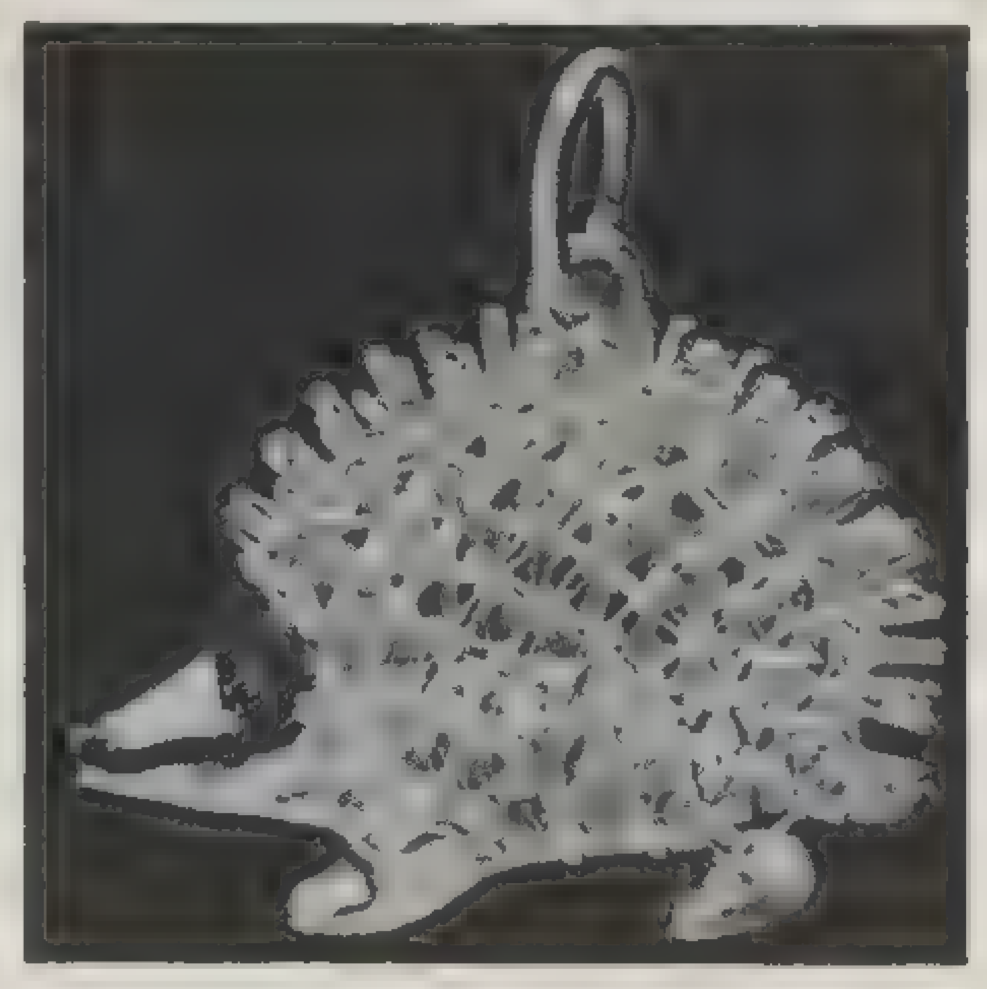
. . . with a string



It's a great year for white. Here, an easy white Arnel jersey dress with a stretchy striped belt; to wear with red and blue and a bright cardigan. Also in ice blue, beige, yellow; 10 to 20, $18.40 ppd. E. Lorence, 667 Lexington Ave., N. Y. 22.



Square-toed summer sandal with a little heel, a manner of strapping that's easy to wear. Black calf on a stacked 1½″ heel; 7 to 10 N; 5 to 10 M. $13.50 ppd. Bloom Shoes, 311 Sixth Ave., N. Y. 3.



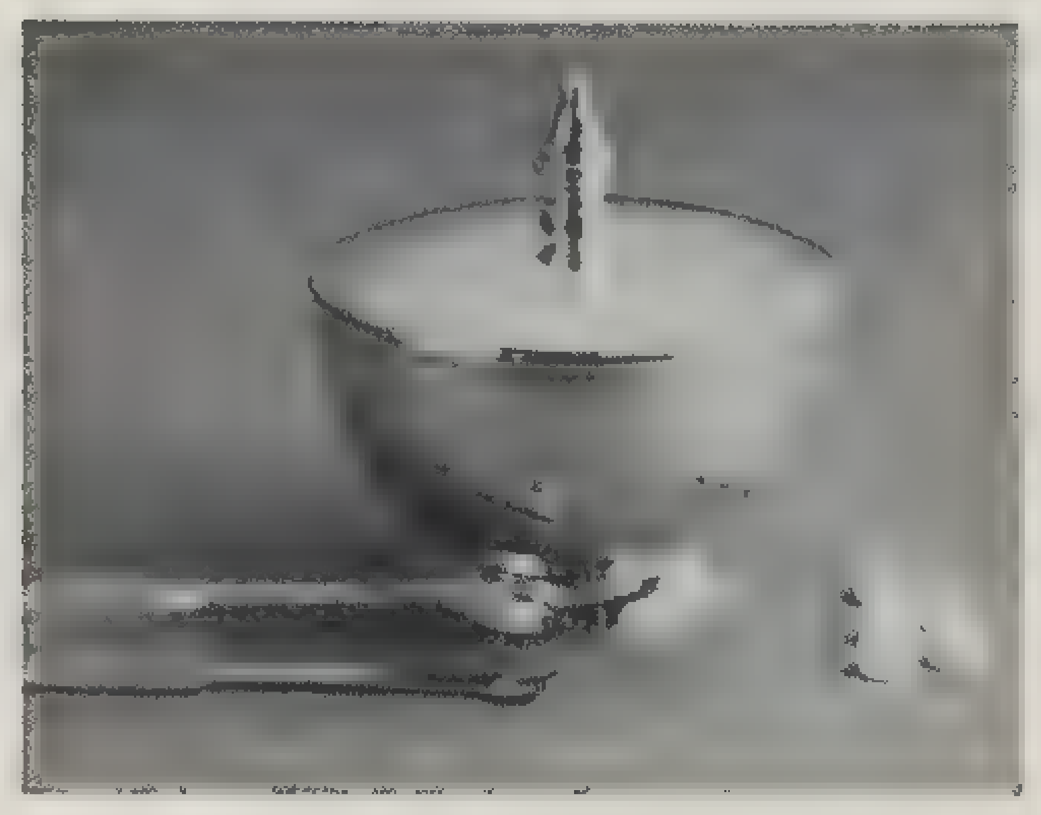
Bristly porcupine charm from West Germany: black enamel eyes and 14-k. gold. $55.50 inc. tax, ppd. Porcupine pin, $58.50 inc. tax, ppd. Gumbiner's, 535 Madison Ave., N. Y. 22.

EVELYN MARCIL

For a little boy or girl, white terry-cloth jumpsuit, to slip on at the beach over a wet bathing suit. Front zipper, red, white, and blue plastic belt. 3 to 6, $4.75 ppd. Ber-Til Sportswear, 336 West 37th St., N. Y. 18.

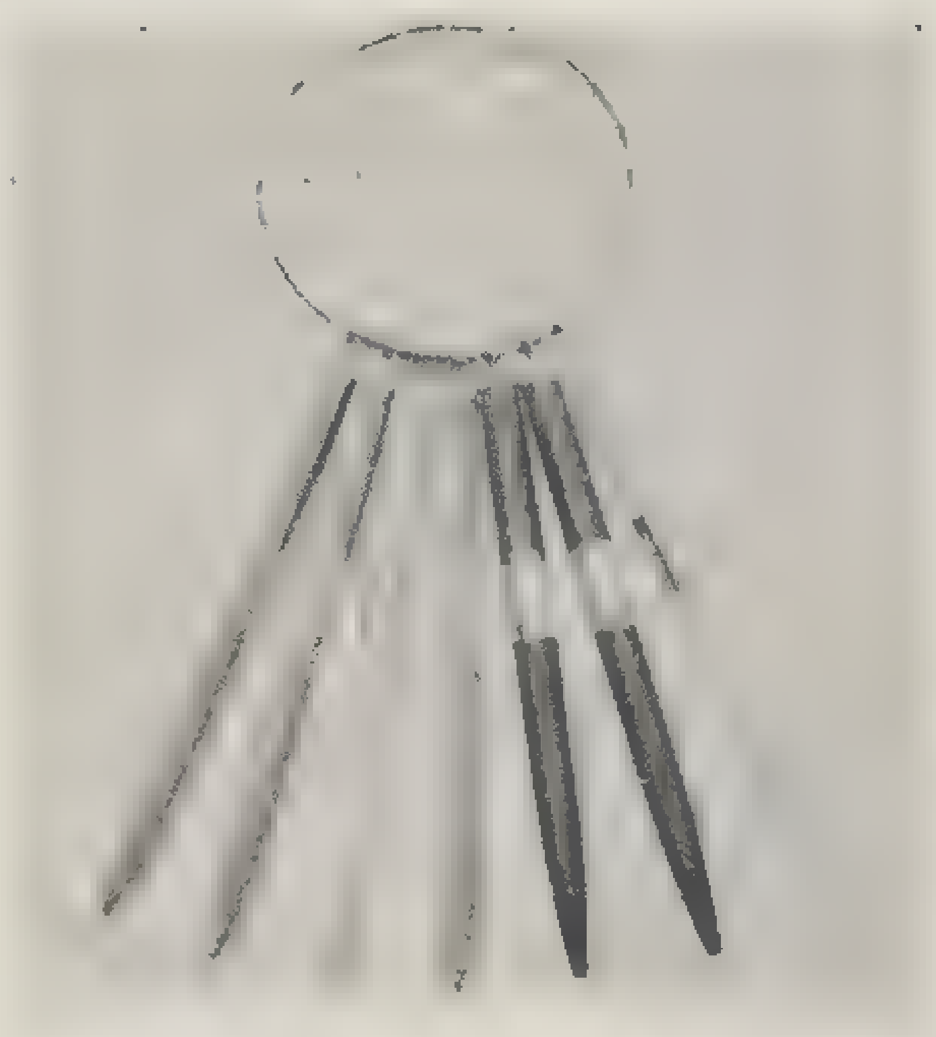
HOUND

of new ideas



Tiny sterling silver bowl to hold saccharine. Tongs, less than 2″ long. $5.95 inc. tax, ppd. Mayer Silverware, 57th St. & Lexington Ave., N. Y. 22.

Orange and white gingham shirt; white cloqué piqué pants. Made in France. Both, sizes 8-14. Shirt, $16.45 ppd.; pants, $15.45 ppd. Charles Mayaud, 42 East 57th St., N. Y. 22.



Pen ring—to dangle from a hook or flop on a desk: 7 ball-point pens in 7 colours (each writes in its own colour). By Lantré, $3.25 ppd. at Tailored Woman, 742 Fifth Ave., N. Y. 19.

Bright, stalky flowers on a little girl's sunsuit of white polished cotton, bowed at the waist; 2 to 3X, $7.95; 3 to 6X, $8.95 (both ppd.). Lullabye Inc., 224 Worth Ave., Palm Beach, Florida.

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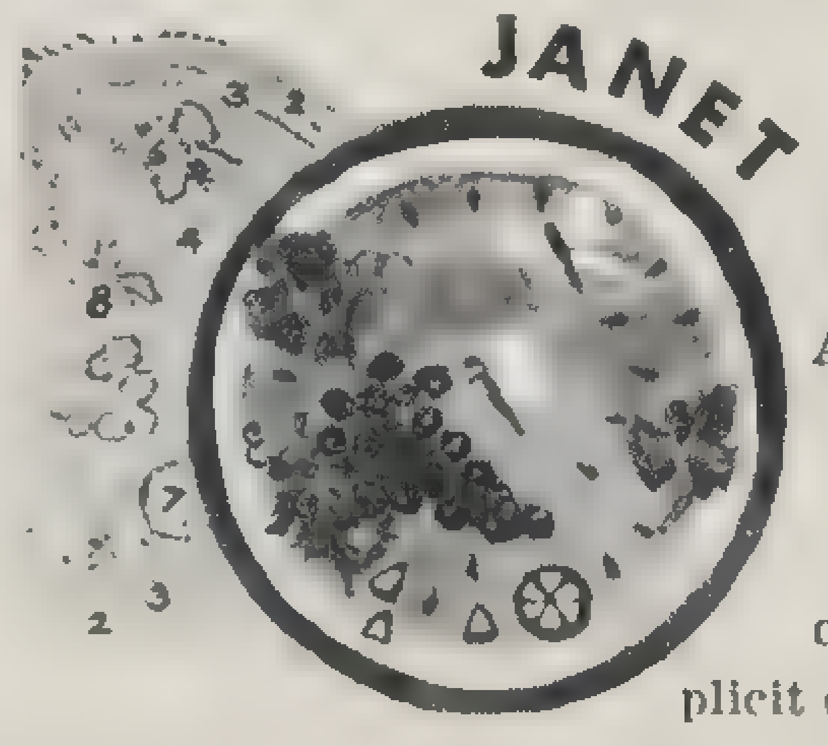

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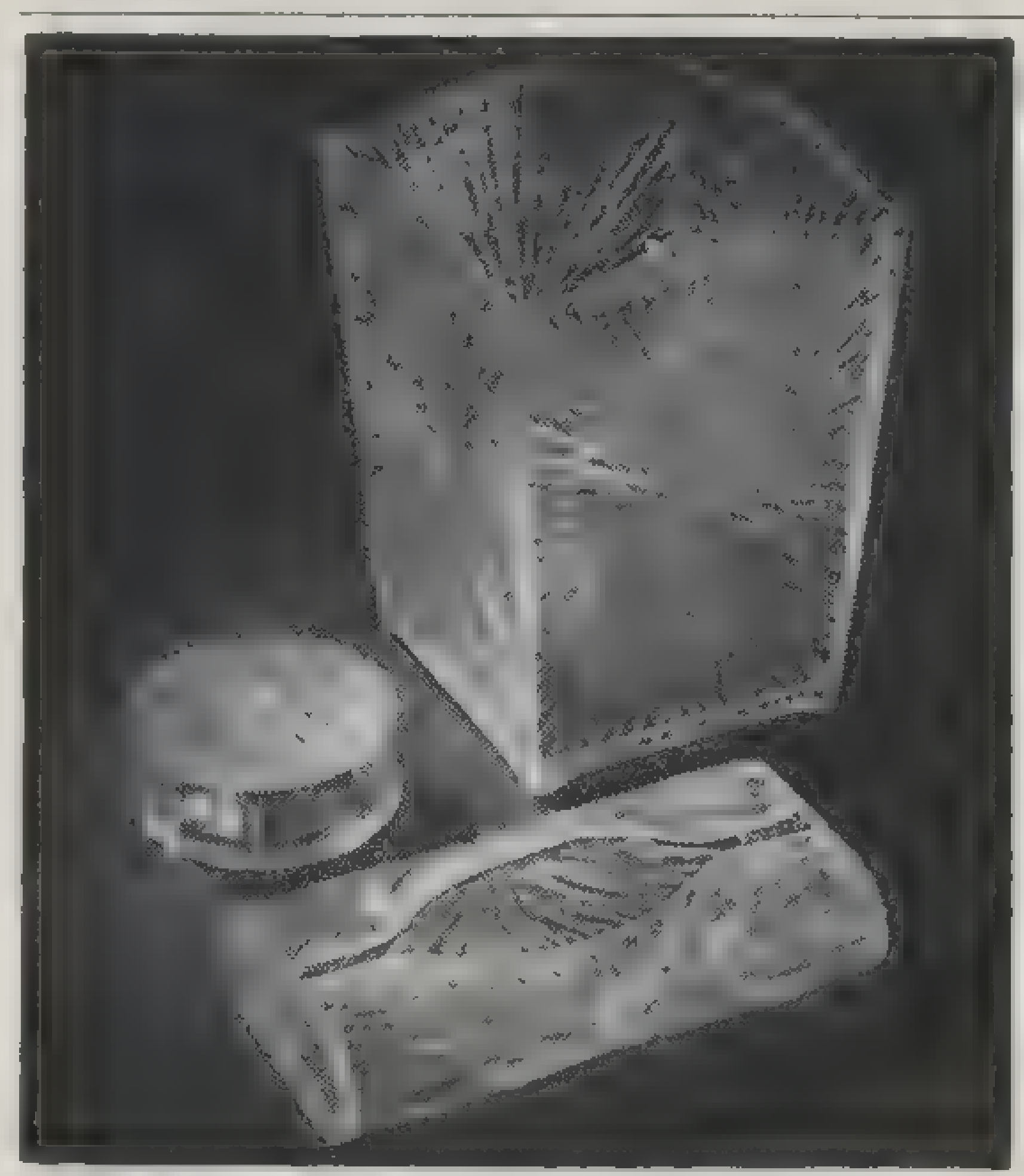

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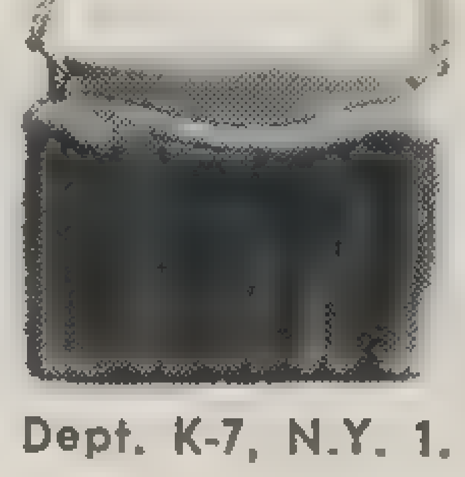

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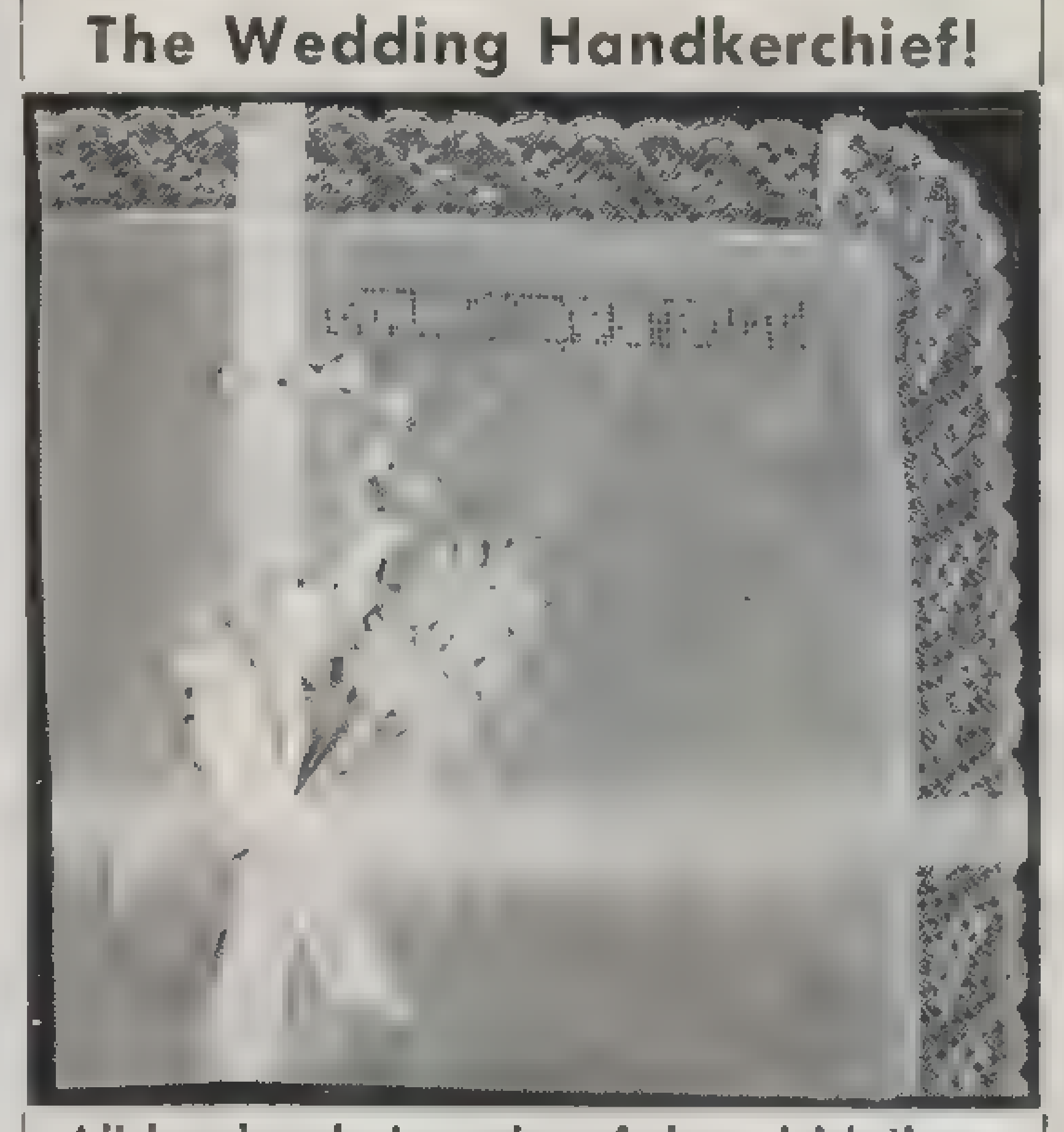

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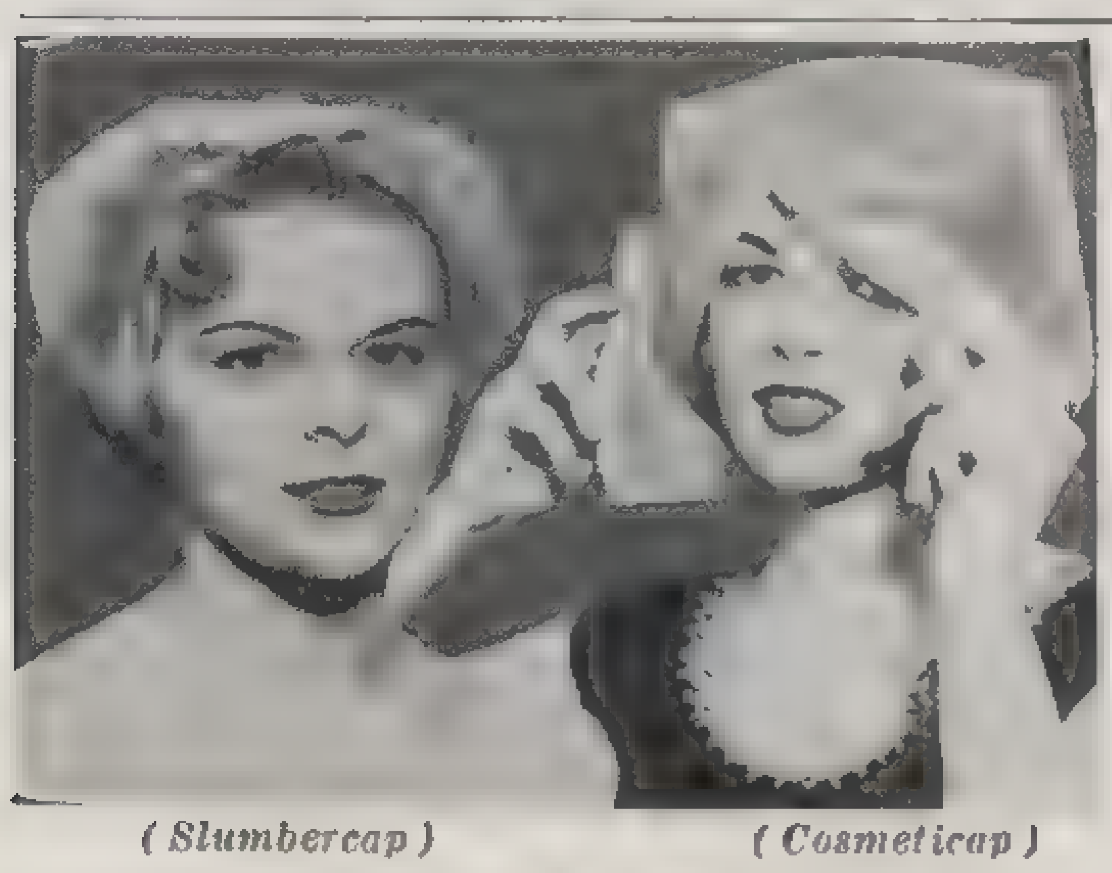

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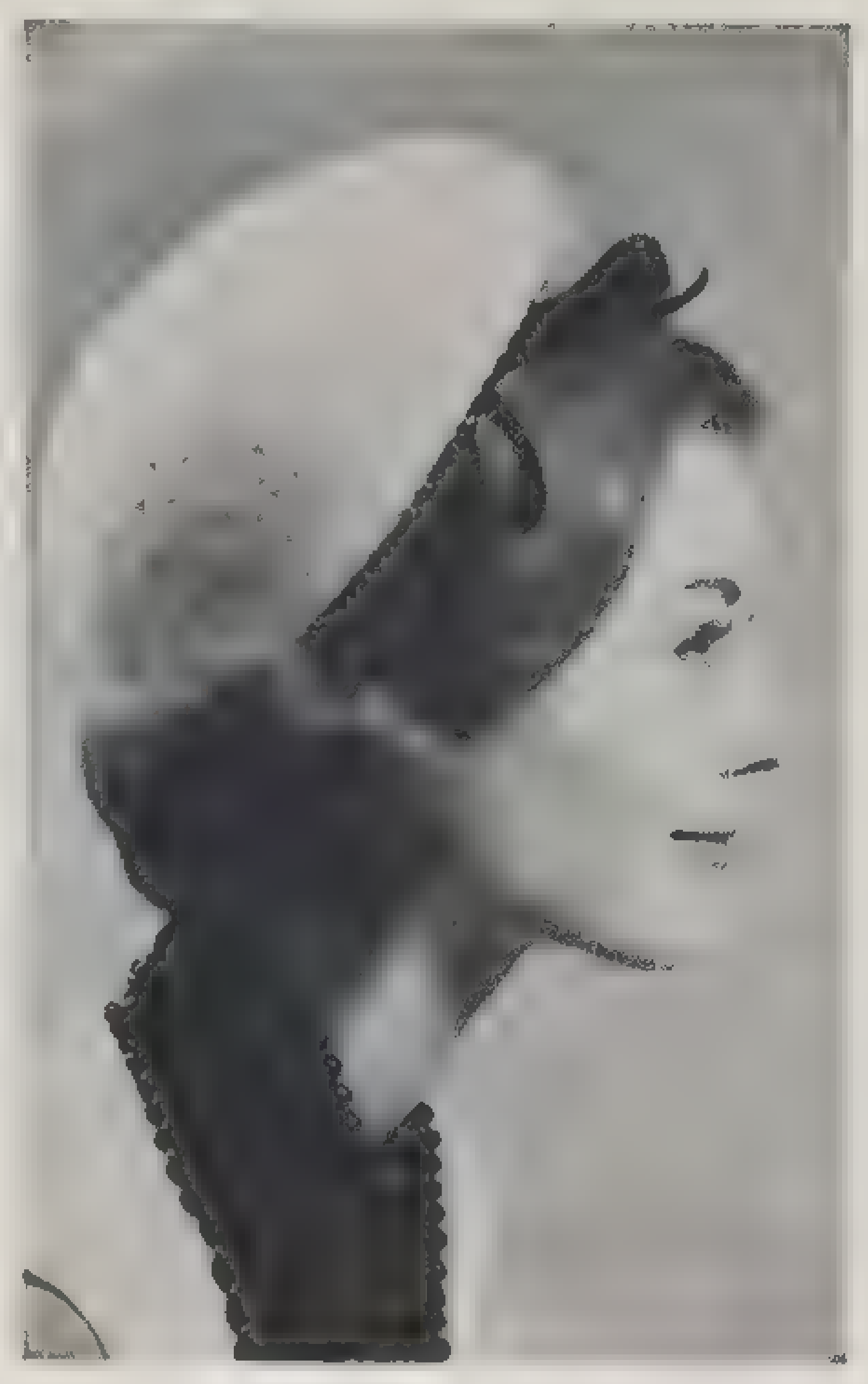
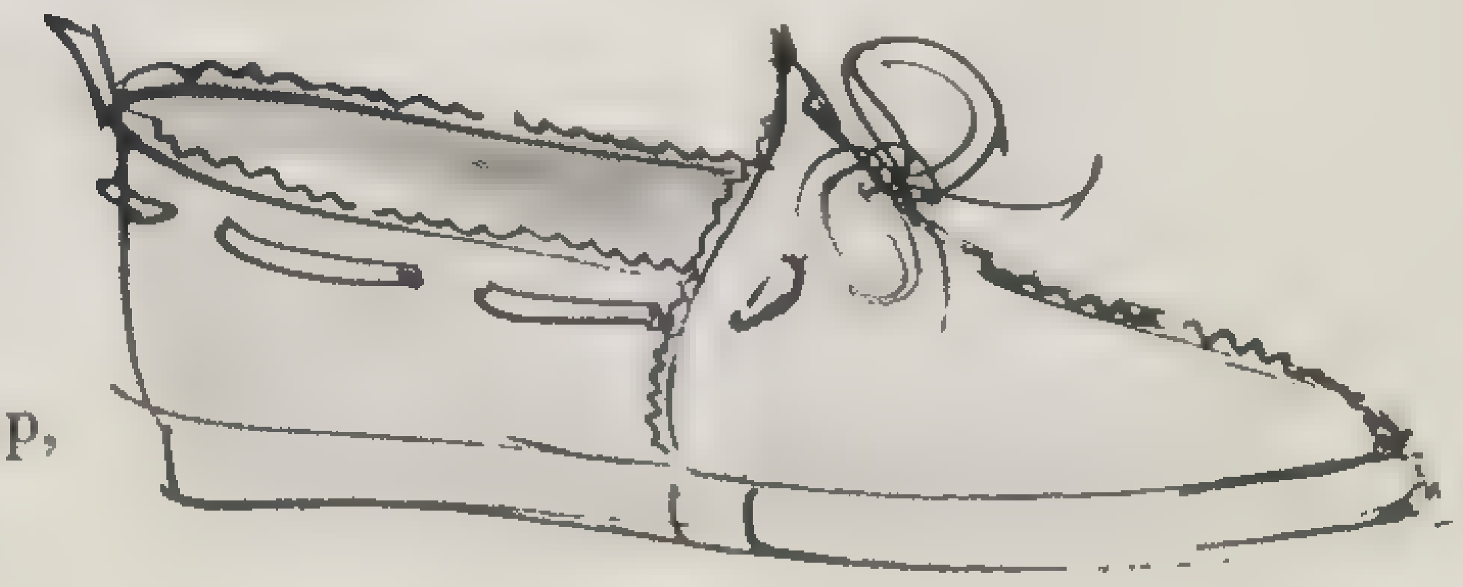


White straw beret, bowed in black velvet, to wear—angled on—with a pale linen suit. Also: black, red, natural, with black; navy blue with navy blue. $37.50 ppd. Wade Merrit, 17 West 55th St., N. Y. 19.



Smooth, natural beige buckskin casual shoes for summer. Sizes 4-9; also in men's sizes 7-9. $6.95 ppd. The Old Mexico Shop, Santa Fe, New Mexico.

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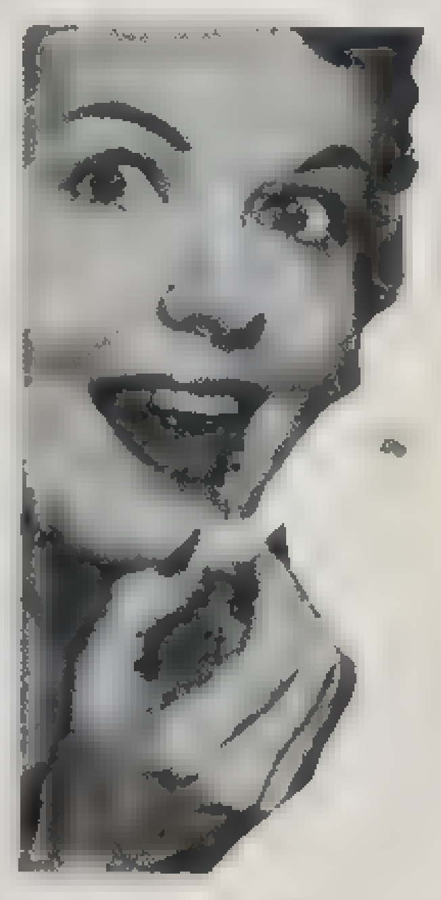

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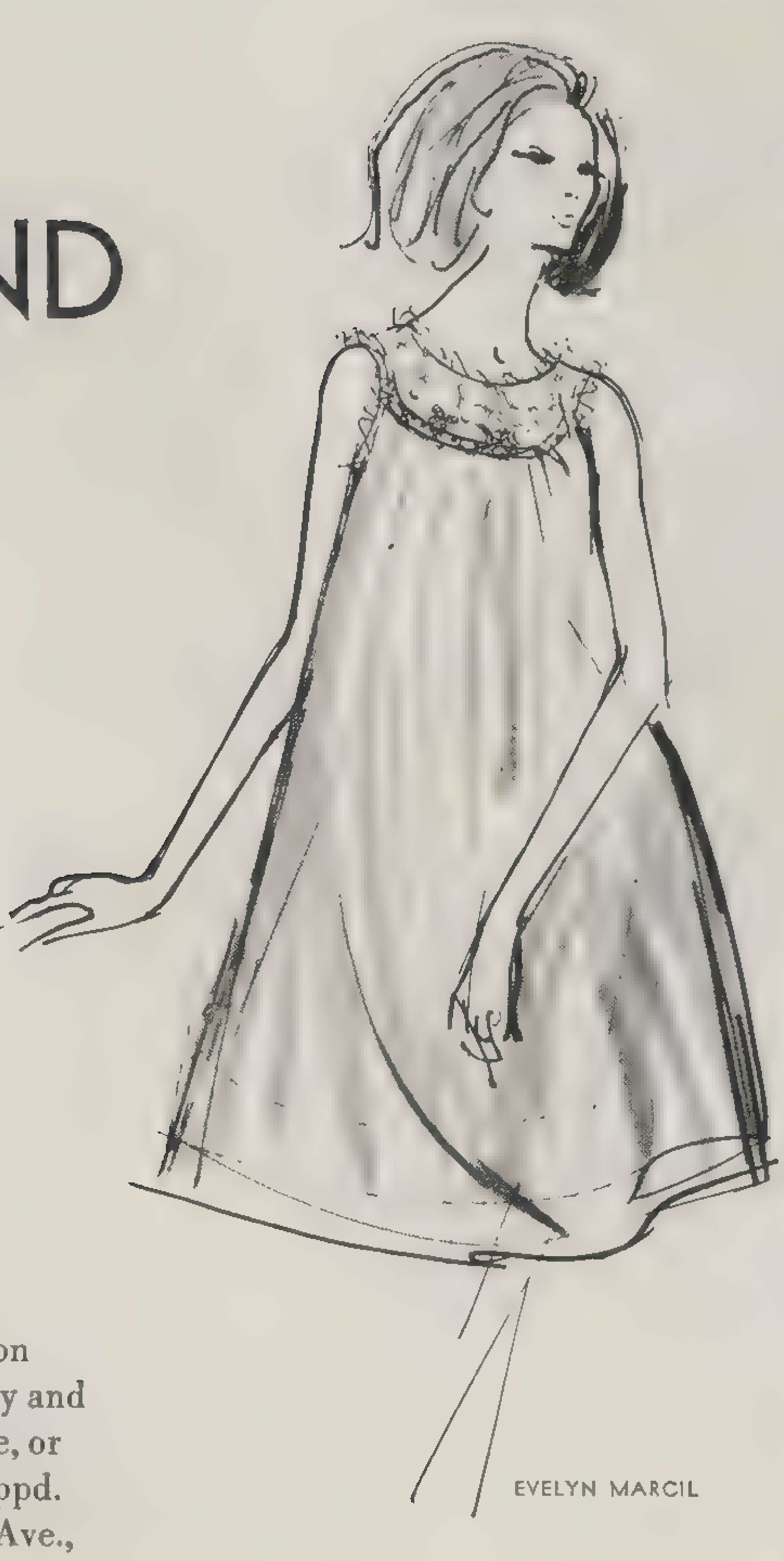

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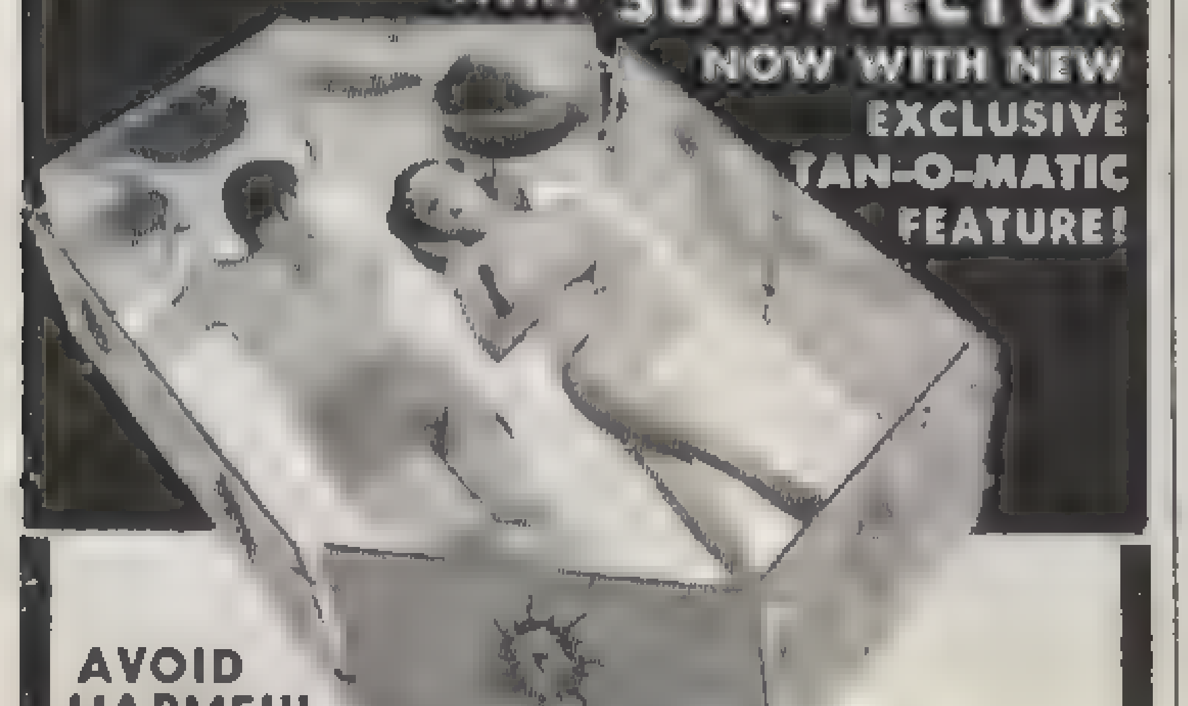

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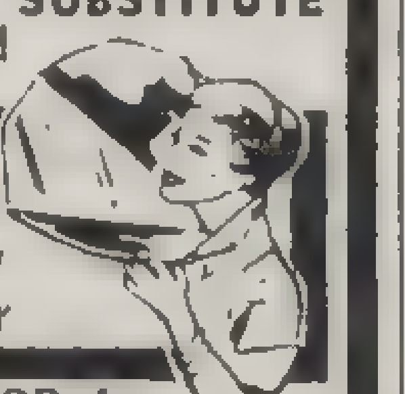

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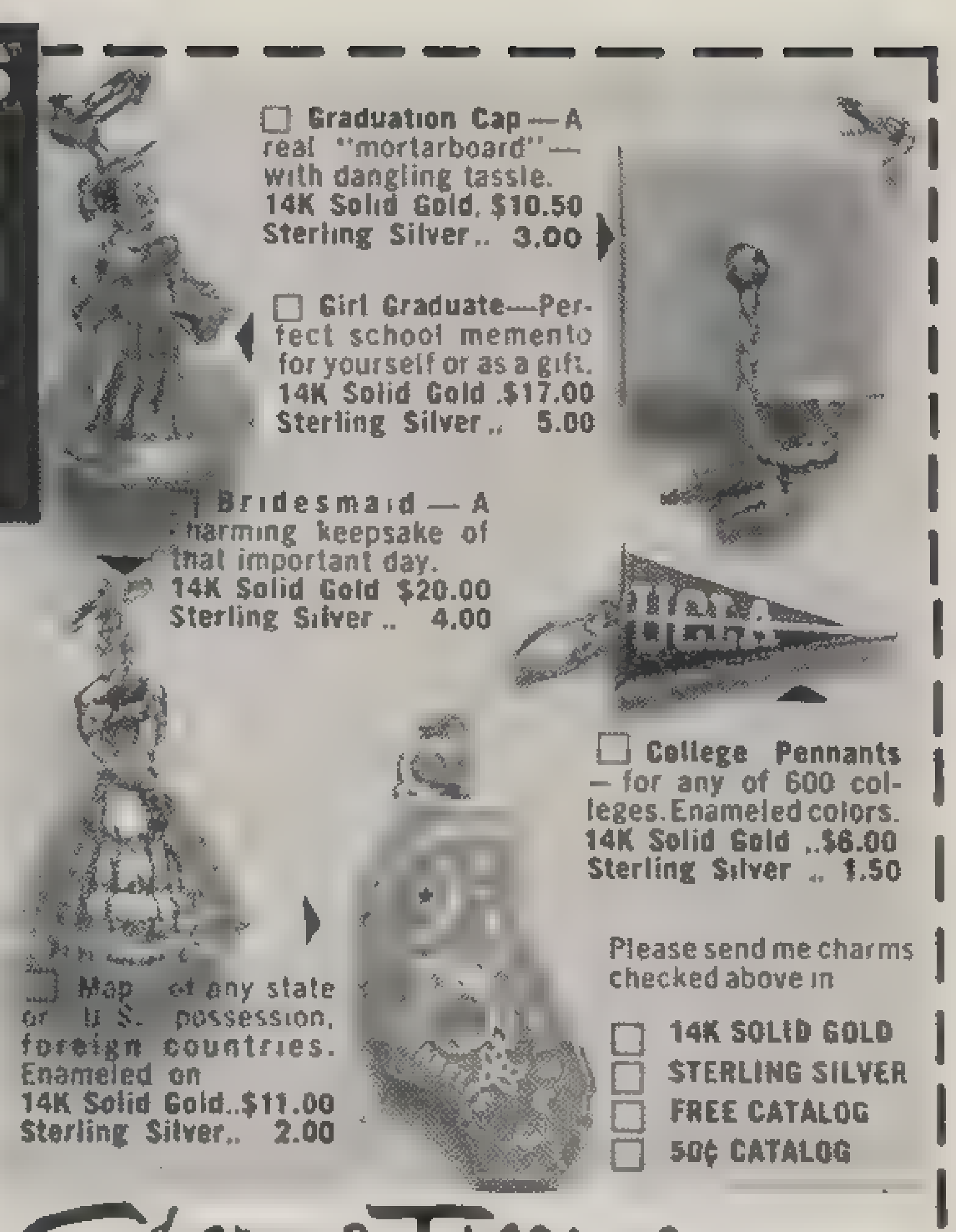

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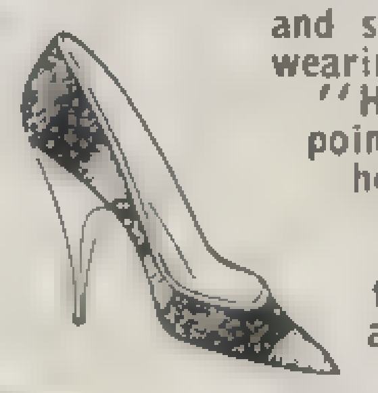

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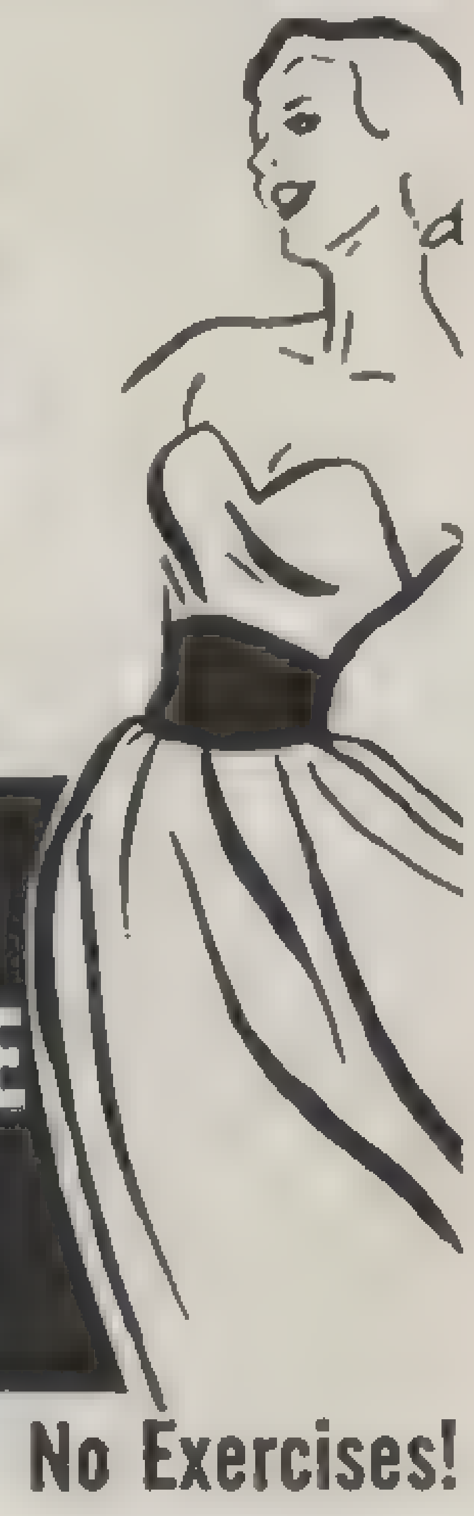

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Three summer plans, all with sleevelessness in their make-up, all within easy price-bounds. *Above:* This summer's news of unalike top-and-skirt colours—a dress with white top, black skirt, black buttons, wide belt, and stitching. By Minx Modes, of spun rayon, in junior sizes. About $15 at Bonwit Teller; Wanamaker's, Phila. *Right:* Suit of scientific denim (Dacron-and-cotton), in traditional blue. Sleeveless blouse and jacket-lining, of Dacron and cotton (Galey & Lord fabric), in checks of many colours. By Carlye; about $55 at De Pinna; Stix, Baer & Fuller. *Below:* Dress with stitched pleats that start at the top, release at the skirt. By Jon McCauley, of yellow Arnel-and-rayon poplin, belted in brown. In junior sizes; about $23 at Frost Bros.

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News in the summerworks—belted and bloused Looks

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VOGUE

VOGUE'S EYE VIEW OF LAST YEAR AT . . . .

In the smash French movie, *Last Year at Marienbad,* tenses are as casually juggled as a schoolboy's. Past, present, and future are mysteriously, fascinatingly meshed, and perhaps the least oblique point in the dialogue is the observation that, "Time does not count." Now this we find as scrutable as anything ever tossed off by the brothers Warner. This issue of Vogue, as it happens, is also concerned with a new sense of time—specifically, a new clothes-time in which such solidly wintry words as important, presence, luxuriousness and authority apply, unarbitrarily, to any season that calls for major clothes. Summer, 1962 calls for them—that's the new fashion-season about to be explored in these pages.

Yellow quilted cotton damask dress by Gustave Tassell. Bonwit Teller; Rich's; I. Magnin. Coiffures, these fifteen pages: Marc Sinclair of Coiffures Americana.

ALL PHOTOGRAPHS THESE FIFTEEN PAGES BY BERT STERN.

LIKE JEWELS, HUMAN TRIANGLES ARE INTRASEASON, ETERNAL. JEWELS, IN FACT, ARE NOT WITHOUT INFLUENCE IN SHAPING SUCH ANGLES. THIS NECKLACE HAPPENS TO BE A FAKE—A FACT THAT DOESN'T APPEAR TO HAVE LESSENED THE ALLURE AT ALL.

The rhinestone necklace, by Hattie Carnegie. Saks Fifth Avenue; Sakowitz.

ON THE OTHER SIDES OF DOORS: QUESTIONS.
ON THE OTHER SIDES OF QUESTIONS: ANSWERS.
ARE THE MAN AND WOMAN ABOUT TO MEET? PERHAPS.
IN DECEMBER? AUGUST? MAY? HER CLOTHES ARE NOT CLUES—
SHE DRESSES FOR LIFE, NOT SEASONS.
THIS IS THE LIFE.

On the brink of what might be a memorable encounter, all the apprehensiveness, notice, is on his side of the door. On her side: complete assurance. Understandably. The important dress, a young but beautifully educated coiffure, significant jewelling—she has all the answers. All of the time. Is it, do you suppose, that she's gifted with door-piercing prescience? No, it is not. There is a simpler explanation: she is a charming example of the new fashion-realist, the woman who finds it expedient to view all seasons as fashion-equals, and make her clothes-plans in all-time perspective. Why? That's life: seething with momentousness in what you might have thought was the minor month of May; often languid—and how delicious that can be—in the middle of a major December. Our heroine has sensed that there is something chancy about fixing labels to seasons, can put her finger on a major look whenever it's wanted (it is wanted—and provided—as you'll see in these pages, more than ever this summer). On this particular summer evening—if indeed it is an evening in summer, and not a peak in the holiday season—this beauty in her short, smoky mousseline dress will dance to the music of time, not jog-trot to some thin little minor-season tune. And tomorrow—if this evening turns out as promisingly as it seems about to begin—she will dress for day in some equally devastating, major way. After all, she has only to riffle through her engagement book (or the jet schedules) to see that black-tie evenings and unforgettable days happen all year long, all over the world; merely to open a door to know that anything can happen. Any time. Isn't it smart of her to dress with such pleasant realities in mind? We are convinced of it.

Bud Kilpatrick dress of Bianchini silk mousseline. The heart-pin: Schreiner. Both at Hattie Carnegie. The dress, also at Nan Duskin; Neiman-Marcus; I. Magnin.

SITUATION-DRESSING: AN ISLAND OF REPOSE IN A SITUATION CHARGED WITH SUSPENSE AND A COMPLEX OF EMOTIONS

The situation here—as it was there, in Marienbad—is the match game. Strong men have been known to wilt under its pressures. And short of breaking the code—which is as hopelessly complicated as logarithms, anyway—a woman's only choice is to dress for the situation. That is to say, matchlessly (sic). Would you guess, for instance, that the incredibly fresh-looking young woman in white organdie is fated to lose? The player to move first, it's said, is doomed. Still, what a lovely way to go.

At the Colony in New York: embroidered Swiss cotton organdie coat dress, black velvet hat. Nan Duskin. Short, bare, black crêpe dress spread into layers of chiffon. Dayton's; Neiman-Marcus. Everything by Galanos, also at Bergdorf Goodman; I. Magnin.

CAN A PACKET OF MATCHES OUTWEIGH A BUNCH OF CARATS? ALAS, HARDLY EVER.

The gloved hand, left, will probably win the match game. Clever of it. But the hand in the foreground has other consolation. Ask yourself: would you rather be the match-game champion of the block —or go on a lifetime diet of carats? In this extraordinary pear-shaped bunch there are sixty-two—a source of nourishment that the third hand in the picture is clearly aware of. Is it really true, then, that diamonds are a girl's best friend? It is not impossible.

Diamond ring, from Harry Winston.

SUDDENLY ONE EVENING A GLASS SHATTERS, AND ACTION FREEZES IN THE CORRIDORS OF TIME. DOES IT AUGUR UNSPEAKABLE EVILS? OR IS IT ONLY A PORTENT OF CLEANER'S BILLS?

Alain Resnais, who directed it, has said that *Marienbad* presents no symbols. Very well: no symbols. A spectacularly coiffed beauty in dotted red silk has, for one reason or another, spilled her champagne. Nothing worse than a temporary annoyance, surely. And yet, in a terrazzo-paved corridor, a page and a time-zone away, attractive young women, spotlessly black-and-white, are inexplicably stopped where they stand. Clearly, they're aware that good looks survive petty catastrophes. . . . Could it be that even the intimation of spilled champagne is curiously saddening?

This page: Surah dress with kidskin sash by Scaasi. Henri Bendel; Woodward & Lothrop; Neiman-Marcus. *Opposite*: Top, dotted silk dress; jersey cardigan. By Joan Leslie; about $60. Miss Bergdorf of Bergdorf Goodman; Joseph Magnin. Centre, black and white silk dress; checked cotton jacket in hand. By David Goodstein; about $175. Bonwit Teller; Montaldo's. Below, Mam'selle black and white dress in Klopman fabric of rayon and acetate; $40. Franklin Simon; Frost Bros. Shown at the Seagram Building, New York.

MEANINGS ARE MISLEADING: LOOK, HER COMPOSURE IS RUFFLED—AND HE IS RIVETTED BY THE CALM

The mirrors of the ancient palace reflect an ambience of gilt and melancholy baroque—and suddenly, this striking epitome of twentieth-century chic turns up for lunch, her hair smooth as ribbons, her white dress ruffled with composure. Do you wonder that he is disturbed? (Do you, in fact, question the very mise-en-scene? Is it somehow naggingly reminiscent of the Plaza Hotel in New York? . . . So it should be.)

Ruffled white day-length dress by Jane Derby, of Stoffel cotton piqué; about $125. Saks Fifth Avenue; Hutzler's; Halle Bros.; Harold's.

IT COULD BE ANYWHERE; WHO CAN SAY WHEN— LANDMARKS ARE NOT WHAT THEY SEEM, AND THE CLOTHES REVEAL ONLY AN IMPECCABLE SENSE OF FASHION

On a crisp, stingingly brilliant autumn day, on a twisty cobbled street in the hilly old Portuguese village of X, it is difficult not to become overemotional about the charming young Americans who wear—with such engaging off-handedness—clothes that could never be labelled travel-clothes. It is a compliment to any country. But are these travellers after all? Couldn't this as easily be a wine-and-roses day in June, in the city of New York, in the zone numbered 40? And the cobbles—could they, perhaps, be the streets of The Metropolitan's Cloisters? C'est ça.

This page: top, navy cotton ottoman coat, dress: Samuel Winston. $225. Bergdorf Goodman; Julius Garfinckel. Below, yellow jacket dress by Highlight. Folker rayon-and-silk. $80. Miss Bergdorf of Bergdorf Goodman; Harzfeld's. *Opposite:* top, Branell jacketed dress; Herbert Meyer champagne cotton; about $160. Saks Fifth Avenue; Gus Mayer. Centre, Originala white coat; Stroock wool; about $200. Henri Bendel; I. Magnin. Below, Laird-Knox orange wool coat; about $160. Altman's; I. Magnin.

Mrs. John F. Kennedy, with President Ayub Khan, awarding prizes at the Horse and Cattle Show in Lahore—the Ascot Day of Pakistan.

THE HORSEY LIFE

Cavalcade at Lahore. Foreground: a silver horse on the trophy stand.

One of the famous dancing camels brought to town from Baluchistan.

Right: Music for the dancing camels: a short brown pipe, the long drum that keeps the beat.

Left: Giant black horse, smooth as caviar, with bright red chin tassels.

SIDDIQI-PIX

Below: A tattooed camel, chin to the turf, rehearses his knee-bend walk behind the stands.

When you enter Pakistan, you declare your wedding ring—"that plain little band of gold"—under Precious Stones and Jewellery. Also your watch. After that, especially when you travel as I did, seven days door-to-door from New York, life becomes supremely free-form; what goes awry somehow produces not the usual debilitating frustration, but a liberating sense of fiesta. And fiesta, in fact, was what I was bound for; specifically, the National Horse and Cattle Show at Lahore, a greeny, unmistakably Moslem city two hours' flight time from Karachi. There, every year since 1954, the Pakistanis have gathered to show the prize beasts from their amazing wealth of camels, dogs, poultry, exotic cattle, and the incredibly handsome horses, which are said to be—and certainly look to be—the best in the world, although their racing potential has not yet been scientifically explored. (At the Big A, Belmont, or Hialeah, their beauty alone would create a major sensation.)

Leaving New York on a Saturday night by Pakistan International Airways, we cruised straight through to Karachi, touching briefly at London (too early Sunday to phone one's friends), Rome (sunny and dolce), Beirut (zigzags of glittery lights climbing the invisible hills that surround the city), and Tehran (where a white-haired Englishwoman, massive and majestic, imperturbably blew up a small collection of friends whom she apparently considered responsible for large numbers of newly independent countries). And finally, early Monday morning, Karachi, where we were greeted with cups of strong, dark tea to brace us for the long, inevitably dreary ride from the airport into town. Dreary terrain, brown and arid, bordered by railroad tracks, and colour-struck by locals who looked as though, like François Villon, they had climbed out of bed and "put on their rags"—and very elegant they looked in them as they peered up at us from the typical squatting posture of the East. (After ten years of Western insulation, I had forgotten how strangely uncomfortable it looked.) Crossing a stretch of beige mud was a woman in a vivid apricot sari, carrying a baby swaddled in its folds, and followed by one child in vermilion, another in bright turquoise. Contented and alone at the edge of the road, a two-year-old scrabbled in the dust, wearing a dress of saffron yellow silk printed with splashes

Vogue was there . . . One in the series of on-location articles by Vogue editors on the move.

IN PAKISTAN

Riding out in Lahore: teams of horsemen, their mounts as immaculate as their turbans.

BY ROSEMARY BLACKMON

of black. Overhead sounded a constant cawing of birds I was never able to identify though I was assured on the days to follow, when I heard them unceasingly, that they were nothing so bourgeois as crows. Suddenly, in the midst of a traffic jam, there were three camels lifting their raffish, irritable faces high above the snarl of mule carts, trucks, and the jazzed-up little scooter cabs that masquerade as rickshaws. I had come fifteen thousand miles to see those camels, and I went to bed, tired but elated, and slept until nightfall.

Next morning, after an evening of good conversation and dancing girls, I rose staunchly at half-past four and descended in the dark to the lobby of the hotel where I was to meet Mr. A., the Pakistani photographer who would go with me to Lahore. A jaunty young Englishman, waiting for a slumbering companion, offered me some tea as he clipped along cheerfully about the thrills of the horse show, the absolute necessity of knocking off for several days to catch the fun, the wisdom of packing or not packing a bottle of gin—even at five in the morning, I began to feel the faint flickering of a party coming up.

In Pakistan such preludes, however, can be remarkably complex; moments later, at the airport, over a third cup of the omnipresent morning tea, Mr. A. filled me in extensively on the wisdom of traditional Moslem marriages, pointing out (a) that too many of the educated young Pakistanis were developing the habit of choosing their own mates, (b) that this was pretty unromantic, and (c) that the correct and wildly romantic way was to let your parents choose a girl you never saw before the wedding. I was considerably relieved to note that as soon as the plane took off, he excused himself to go and sit with an enchanting girl reporter from the Pakistan magazine, *Woman's World*. While they chatted, amiably if not romantically, I inspected the strange landscape below, a bogus Mondrian in all the earth tones but green, with occasional perfect rectangles of villages like sand-box models of archaeological sites. Eventually, a few verdant checkerboards began to appear, then the River Ravi, old and mud-coloured, flowing in a broad, regular path; and very soon, Lahore, which looked compact, tree-fringed, and thoroughly Eastern.

Small tangles wore away some of the morning, which was by then 72° of simon-pure summer, but at last we rattled off in a taxi through Lahore's maze of architecture—Moslem, Old Raj, cement-and-plastic modern—to Fortress Stadium, a low rectangle of neo-Victorian red brick, clock-towers at the corners, and un-Victorian lattice work punctuating the long walls; wonderfully unfamiliar banners of saffron and navy-blue streamed from every cornice creating the impression of Oriental pavilions. A string of pennants in yellow, red, blue, and green showed images of the animal stars, and there were two blue-maned white horses rampant on the far side of the field. Jostling through the gates with a fair spattering of English and American visitors was the full range of a Pakistani crowd, as thrilling and various a throng as Cecil B. De Mille could hope to find: elegant men in grey tropical worsteds and dark blue business suits, tribal chiefs from the hills with an unmistakable aura of authority, saris of every palette, and, walking in brisk, holiday meter, many twos and threes of women wearing sombre brown *burkas*, the traditional knee-length veils that cover so completely one can't readily find an eye-slit.

Overwhelmed by images and the raging excitement of being alone in Unreality, I was suddenly rivetted by two horsemen streaking along the vast green turf, wearing fluttering silks of blood-red and gold, lances high at the ready. Riding at full gallop, they snagged on the point of each lance an object driven into the ground in the centre of the field, carried it triumphantly aloft for a distance of thirty or more yards. "Tent-pegging," explained a bearish Pakistani Major who appeared at my side. "These are the jokers. Later you will see serious horsemen." As the team trotted slowly back for a second go, I noted that the horses had clown costumes, too—one a sort of leotard of orange and black panther stripes that covered him from nose-tip to tail. Another charge, another peg pulled. *Formidable!* . . . At the first break, I began to breathe while the Major explained the origins of tent-pegging. When the Imperial hand was heavy on India, raiding tribesmen waited in the hills until the British soldiers tented down for the night; then descended with the speed of shock, and ripped out the tent pegs. Before the unhappy British could fight their way out of the fallen canvas, they were licked. *(Continued on page 198)*

Mainbocher:
pale looks for May-on

PENN

Two master-strokes from the collection of Mainbocher, pale and crisply brilliant for late-days and parties, spring and summer. *Left:* Beige silk coat, very fitted, over a beige linen dress, its straight skirt covered in embroidery. Other Main-notes here: the pearl necklace, the silk hairbow. *Right:* One of this spring's importances — the coat-dress, in white chiffon-over-shantung, with the look of frosted crêpe. Again, a fitted coat-shape, with black buttons, full folded skirt. Both: to order, Mainbocher.

PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . The missile-economy of some of the states, the awesome effect of watching Colorado ground slowly split open and a Titan missile, one hundred or more feet long, laboriously emerge from its buried site. . . . The massive black mountain and light clouds sculpture of Alexander Calder, a lifting, exultant work recently at the Perls Gallery. . . . The intermittent amusement of Alan King's book, *Anybody Who Owns His Own Home Deserves It*, with its reminder of the answer W. C. Fields gave when asked how he liked children: "Fried," he said.

PEOPLE ARE TALKING ABOUT . . . The golden, small tomb coffin, exquisitely made to hold the entrails of King Tutankhamen, whom some experts believe died at nineteen, now here in the travelling exhibition of Egyptian antiquities lent for the first time by the Cairo Museum. . . . In Paris, the genius of the actor, Hirsch, in the Feydeau play, *Fil à la Patte*, playing a ravaged notary clerk in bowler and shabby frock coat, a sideline composer of abominable songs. . . . *In the Clearing*, Robert Frost's new book of poems, especially the enormous mastery in the surface simplicity of "America Is Hard to See" which begins with Columbus: "The trouble was with him the mariner./ He wasn't off a mere degree;/ His reckoning was off a sea."

PEOPLE ARE TALKING ABOUT . . . The hold of the Walker Percy novel, *The Moviegoer*, in which the narrator, who deliberately lives in a suburb of New Orleans, is young, successful, despairing, and consciously superior to everyone else in the book and shows it by comparing everything to some movie he once saw in out-of-the-way movie houses or lonely drive-ins; he watched William Holden walking down a New Orleans street, noticing that "an aura of heightened reality moves with him and all who fall within it feel it"; he noticed a girl who hugged her knees "like Joan Fontaine visiting an orphanage.". . . The small tiger face of Noelle Adam whose legs in black silk tights are two of the pleasures of the musical, *No Strings*. . . . The Establishment, a London night place, best after midnight when the theatre people come for the political revue on the ground floor, and pretty girls who look as though they came dressed for a "come as you are" party arrive to dance to the jazz of young Dudley Moore playing in the cellar.

PEOPLE ARE TALKING ABOUT . . . *All American*, a rather terrible but curiously not boring musical comedy with its only soaring moments those when Ray Bolger tap dances with one leg as sloppy as a noodle and the other often uncontrollably stiff. . . . The black tie, nine-thirty in the evening, auction at London's Sotheby's of the art collection of Somerset Maugham. . . . Le Bistrot, a pill-sized restaurant in Tehran where the food and taped music are French, and the owner, known as Monsieur Zulu, is a leopard-hunting, former Foreign Legionnaire. . . . The nutty charms for the young in heart of the record, *Peanuts*, with Kaye Ballard as Lucy, Arthur Siegel as Charlie Brown, and a beepy sound track that has the chirp of Kabuki but is really a fifty-three-piece combo, including a kazoo, hair spray, ringing alarm clocks, and a bongo monkey.

Igor Stravinsky, painted by René Bouché

To honour this great composer on his eightieth birthday, to show how Stravinsky is intricately and inextricably part of the whole world of music and dance, there is an explosively fresh exhibition this month at the Wildenstein Gallery. (The exhibition benefits The Dance Collection of The New York Public Library.) All kinds of material have been included—props, portraits, drawings for costumes and sets, even such small witticisms as Larionov's early sketch on a paper tablecloth of some of the principals of the Ballet Russe in Paris—Stravinsky, Lifar, Diaghilev, Massine, with Impresario Diaghilev drawn as both a bulldog and a snail, with this scribble: "Diaghilev was slow as a snail & tenacious as a bulldog. Things always seemed hopeless yet came out right." The names that make the news in this triumphant hodgepodge of an exhibition include Picasso, Matisse, Chagall, Noguchi, Tchelitchew, Benois, Bakst, Roerich, and Cocteau. In fact, there is a Cocteau caricature of Picasso with Stravinsky, carrying this note of youth: "After the reprise of *Le Sacre du Printemps*, Picasso comforting Stravinsky who had drunk too much vodka." These days, fifty-two years after the début of *The Firebird*, Stravinsky is still composing—his *Noah and the Flood* will be played on CBS-TV June 14; he is still dictating his extraordinary memoirs to Robert Craft—the latest volume is *Expositions & Developments*; he is still conducting, still pursuing perfection, still upset by critics, still fighting them. He is, as he prefers to be called, *Le Maître*.

R. Borche

MORE ABOUT THE NEW SUMMER CHIC—WITH SPECIAL REFERENCE TO SOME PLACES IT MAY APPEAR THIS SUMMER, FROM NEW YORK TO SAN FANCISCO

One reason why there's less talk about the "little" summer dress, and more about the really important and beautiful summer dress, is the change in the kind of summer. What's emerging, from coast to coast, is a new summer season—with all that "season" implies: parties and balls, concerts, theatres, art exhibits, lunching and dining out, at private houses or restaurants—all this superimposed on the traditional summer gaieties, the débutante parties and weddings, boat-races and race meets. Some of the smartest New York restaurants are staying open through all, or most, of the once-quiescent summer months; and the favourite new after-dark places, such as Le Club, aren't likely to be any less jammed. Air conditioning has had a hand in all this, and so has air commuting—the relative ease of dashing from country to town, or from one city to another. In any case, what's called for now is a whole new kind of summer wardrobe—suggestions on the preceding, and following, pages. . . . A new kind of gala will be the combined art exhibition, sale, and dance at the Museum of Modern Art on May 21, with dancing under the trees in the Museum garden, champagne, and guests in black tie and long evening dresses. The evening has (Continued on page 195)

Brown linen winding up in a whirl of pink (opposite page). One place this dress might be seen this summer: dining in the garden at Lutèce, small, expensive, with delicious French food and a hundred rosebushes in full bloom. . . . The dress is a sleeveless charmer of brown Moygashel linen, half-belted at the back; by Mollie Parnis. About $70. Saks Fifth Avenue; Hutzler's; Julius Garfinckel; Frederick & Nelson. Earrings, Schlumberger of Tiffany. Lipstick, Avon's High C—one of four new shades with a silver patina.

BERT STERN

Left: Greengage summer coat dress, a great-in-any-city look. A dropped waist is sashed at the natural one. Dress by Maurice Rentner, in Galey & Lord fabric of Dacron and cotton; about $145. Hattie Carnegie earrings. Both at Bonwit Teller. Dress, also Wanamaker's, Phila.; L. S. Ayres. Silk shantung Breton by Mr. John. Scandia Crown Princess lipstick. *Right top:* Parrot-blue suit of wild Indian silk tussah, the collarless jacket lined with the same Paisley as the blouse. The hat is of matching blue silk, by Lilly Daché. Suit by Vera Maxwell; about $185 at Lord & Taylor; I. Magnin. *Right below:* Trim little coral cotton suit with direct appeal, worn with another Egyptian crown, this one white Bali bowed in pink grosgrain. Suit by Ben Reig; about $200. The gloves by Van Raalte. Both at Lord & Taylor. Suit, also I. Magnin. Hat by Halston to order at Bergdorf Goodman.

THE NEW SUMMER CHIC—IN COLOURS TO TAKE TO LUNCH AT NEW YORK'S CÔTE BASQUE, TO THE RACES, AND GALLERY OR MUSEUM HOPPING IN CITIES AROUND THE WORLD.

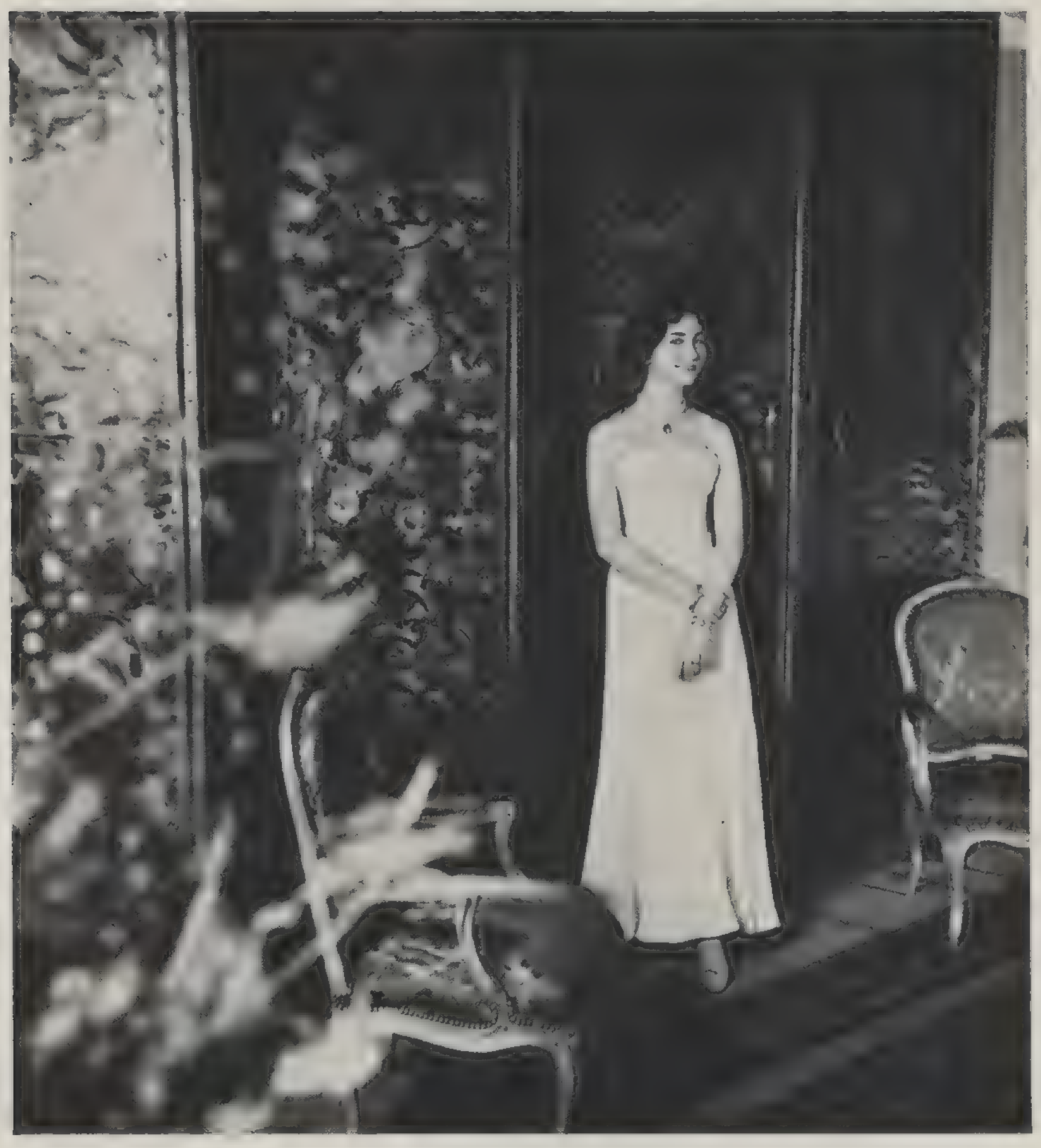
BERT STERN

MORE ABOUT THE NEW SUMMER CHIC—THE NEW IDEAS THAT SPARK IT; CLICHÉS THAT CAN KILL IT

At the details level—that's where some women will find themselves missing out on the new summer chic. For the woman who is bored with accustomed ways of dealing with jewellery, belts, gloves, shoes, and who feels, after putting herself together, that she has —only too often—heard this particular song before, here are some fresh, instead-of ideas. . . . Starting with a new dress of black silk or piqué, the easy (and dreary) way out might have been shoes, bag, and belt of black patent leather, short white gloves, pearls. For a better approach, bursting with locked-in newness, try this line-up: a licorice-brown belt of patent leather (wide if the dress permits), chamois-coloured gloves of cotton in a six-button length, low-heeled sling shoes of smooth honey-brown leather, earrings of cool-looking canary glass combined with gold, a handbag of black leather. . . . If the dress is brown: a shiny leather belt of white, earrings of lapis-blue and gold. Gloves, handbag, and shoes could continue from above, as with the black dress. . . . For a yellow dress (sunny shades, tinged with gold or apricot, are big this-summerisms), add a white belt, brown shoes and handbag, emerald green earrings. . . . A dress that happens to be pale-blue linen would be news with these: coral and pearl earrings, a chocolate-brown belt, shoes and handbag of different browns. Note, here, that exact matching, in nearly all shapes and forms, is cliché: shoes and handbag; shoes and gloves; necklace and earrings; fingernails and toenails—all, when twinned carefully, are the old routine. Note, too, that (Continued on page 202)

Night chic, carved in bronze One of the magnificent underplays for parties or at-home—a long sheath, left, slightly Directoire, of bronze silk, tile-printed in black. At the front, back: a square neck. By Trigère; at Lord & Taylor; Gus Mayer; Dayton's. Diamonds set in gold by David Webb. Coiffure by Enrico Caruso. Lipstick signal: Stop Red, by Elizabeth Arden.

BERT STERN



H.R.H.

THE PRINCESS SOPHIA OF GREECE,

WHOSE WEDDING TO H.R.H. PRINCE JUAN CARLOS OF SPAIN

WILL TAKE PLACE THIS MONTH, IN ATHENS

Princess Sophia, elder daughter of the King and Queen of Greece, is twenty-three, smiling and radiant, with naturally high spirits, a delightful ease of manner. For her wedding on May fourteenth to the handsome Prince Juan Carlos of Spain, her wedding dress and trousseau, and the wedding costumes of her mother, Queen Frederika, her sister, Princess Irene, and the bridesmaids, have been made by Jean Dessès, the Greek-born couturier who has salons in Paris and Athens. The Queen and her daughters came to the opening of Dessès' Collection in Paris, and these photographs were made in his new apartment on the Cours Albert Premier, overlooking the Seine. (During the sitting, the Queen popped in, approved of the clothes, said, "Make Sophie laugh," and popped out again, beaming.) *Above:* Princess Sophia wearing Dessès' long evening dress of citron-yellow chiffon, yellow faille—a change, which she rather liked, from the small-waisted, big-skirted evening dresses she generally wears. *Opposite,* the Princess wears one of the Dessès models she has ordered for her trousseau—pale-blue printed chiffon, sleeveless, pleated.

HENRY CLARKE

COUNTRY CLOTHES WITH A SUN-CONSCIOUS DRIVE

Slated for where the sun is, three looks we like because they have a real sense of what beach-life involves: a slouchy new polo shirt that cowls as it hoods; a shifty dress that operates as a bare-armed beach cover; a smock to top shorts, bathing suits, or, if you're of that persuasion, a pair of straight, leggy pants.

Far left: Shirt and skirt by Chestnut Hill, of red and white Arnel jersey (Folker fabric); $12 each. Both, junior sizes, Bloomingdale's; Wanamaker's, Phila.; and Julius Garfinckel. *Left:* The olive, black, and white beach dress by Villager, of Crompton cotton piqué, about $15 at Lord & Taylor; I. Magnin. *Below:* Red chambray smock of Dacron-and-cotton, with white stitching; about $16. Pants of white textured silk, about $30. Both are by Tanner, at Henri Bendel; Wanamaker's, Phila.

MORE COUNTRY CLOTHES

More brain-trust thinking about sun: the coolest, freshest gingham dress ever, with family ties to that great Paris success, the brassière dress; a wraparound, tie-on skirt for trips to the beach (we like it with a scooped-up shirt); and a striped tunic—added mileage for long-distance legs.

Far left: The blue and white checked cotton dress by Sportwhirl, about $20. Bloomingdale's; Woodward & Lothrop; I. Magnin. *Left:* Red and white cotton shirt, about $5. Skirt of blue cotton chambray, about $7. By Sailing Blues, at Best & Co.; Frost Bros. *Right:* Pink and white cotton top about $12; white cotton saltsacking shorts, about $7. By Zacari, Altman's; Joseph Magnin.

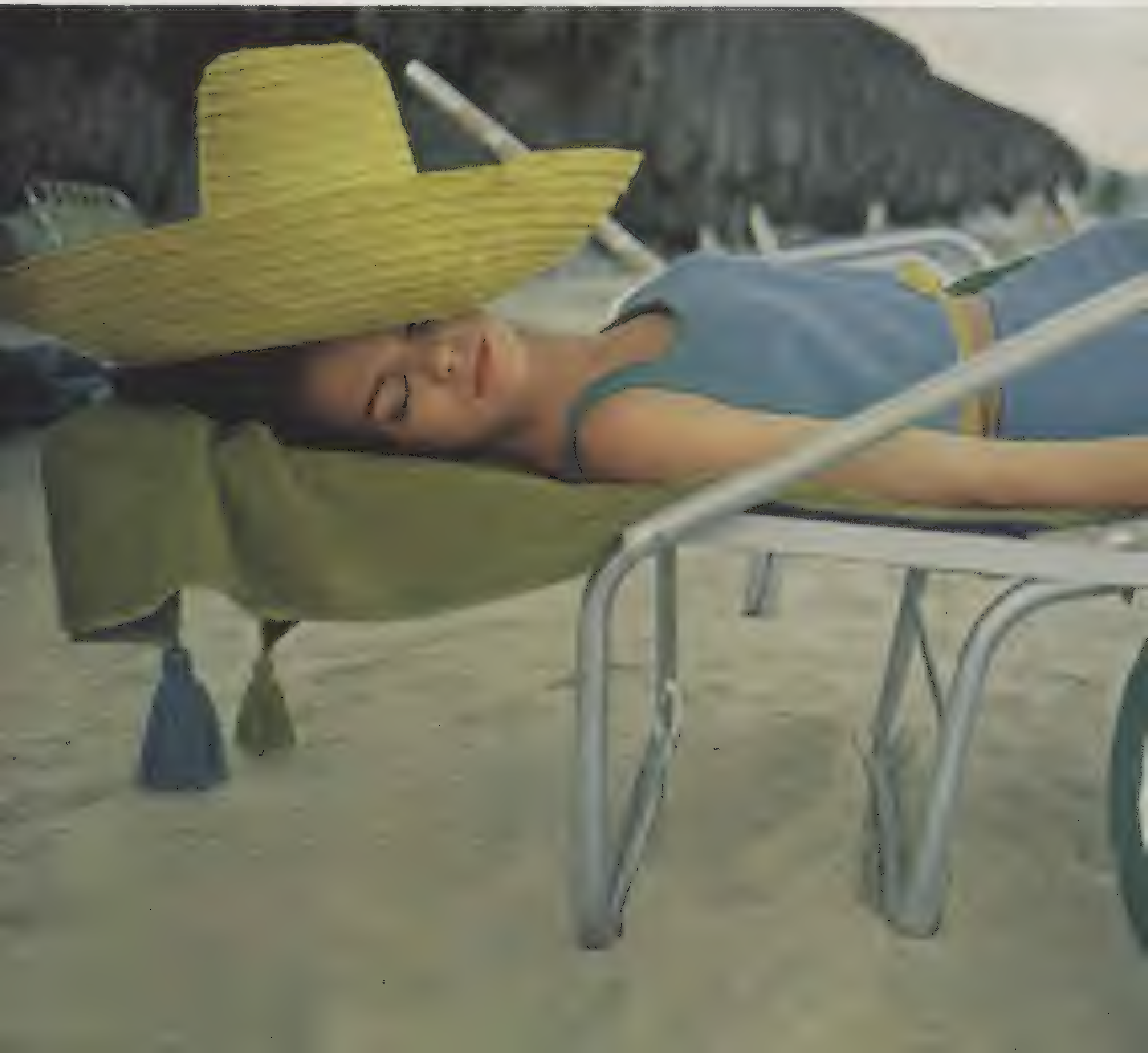
BERT STERN

HOW TO SWIM NOW—4 EASY WAYS

On these six pages, four beach looks that put swimming on an easy basis—all made on simplified, un-skin-tight lines with no strictures, no fussiness, no tricks. Result (assuming that the figures in them are firm, lean): a new kind of beach devastation. All, photographed in Montego Bay at the Montego Beach Hotel in Jamaica. The suit opposite, knitted bouclé of Antron nylon in flag blue, with crossover front that gathers into gentle fitness at the waist. Beach hat of white lace. Suit by Rose Marie Reid; $30 at Bergdorf Goodman; Julius Garfinckel; Neiman-Marcus; I. Magnin. Hat by John Frederics. Back to that lean, firm figure—an efficient means to this now is the Relax-A-cizor Beauty Belt. This is new, lighter weight, all set for action; it wraps around waist and abdomen, tightens muscles of both. Swimmingly shimmering lipstick: Pink Plunge, by Dorothy Gray.

BRUCE DAVIDSON

Asleep, below, a turquoise-blue suit with two parts that beat as one; the long top reaches squarely to meet maillot shorts. Where they meet: lime-yellow edgings. By Lanz, in junior sizes; of elasticized cotton knitted with a ribbed texture. About $28. Hat, beach bag, by Elaine Barrymore; all at Bonwit Teller. Swim suit also Goldwater's; Neiman-Marcus. At right, drying off after a surf-bout, a suit that's openly two-piece, for a well-waisted figure. This is turquoise and white double-knitted Creslan, in a chenille-looking pattern. (Speaking of surf, remember to go *under* breakers to avoid spills; rollers can be soared, triumphantly, over.) Suit by Elisabeth Stewart; $19 at Saks Fifth Avenue; Halle Bros.; Frost Bros. Both pages: towel by Fieldcrest. Either way you look: Stendhal's G-Sen lipstick—a corally new number called G-54.



BRUCE DAVIDSON

# HOW TO SWIM NOW
continued

Near the water's edge in Montego Bay, a suit with ingenuous zing—a cross between a maillot and a child's exercise suit. This, pale-green nylon tricot with round neck, loose-ish but clinging around the middle. (Wetness, of course, makes it cling the more.) The sunning-on-a-raft position here, perhaps a start toward practising the backstroke: arms alternating straight up over the head, then swiftly pulled down to make a semicircle with cupped hands. This, incidentally, a marvellous firming-process for arms and bosom. (To pamper sunned skin—even if you don't flex a muscle: Antoine's creamy new white Bain de Soleil.) Suit by Jantzen, of Antron nylon, $24. Hair coverage for underwater: a Wondercap, by U.S. Rubber. Both: Saks Fifth Avenue. The swimming suit, also at Hutzler's; Rich's.

BRUCE DAVIDSON

"HANDSOME, ALERT,

In the days before my husband and I moved from town out into the Virginia countryside, I used to see the Barkley boy strolling disconsolately down Ashburton Road on his way to play with the Hosmer children—tall, slim, fair, entering his teens, with a face like an English choirboy's. I used to try to get him to speak to me, but he never would. His pure features were set in an expression of distance and aversion; usually he contrived to be looking in the other direction, at some scrub pines across the road. But sometimes, as I stood out in front of our rented house, making an effort to tidy up the boxbushes, I would catch his face turned my way and essay a greeting.

"Hello, Bobby," I would say. When that brought no response I would, next time, try saying, "Hello, Bob," thinking perhaps it was the diminutive that caused him such visible pain. He only stared back, as though from miles away. "Hi," I sometimes said, or just "Hello." Nothing worked. He seemed as guarded as a young fern curled in upon itself.

I thought it must be a sign of the changing times; surely children in my youth had been required to reply to any reputable elder that spoke to them. Or was Bobby Barkley one of those children I read about in the medical column of the evening paper, whose lives are embittered because their parents don't give them the love they need? In any case, I am susceptible to good looks and it was oddly depressing to me, being consistently spurned by such a golden boy. The corollary was never far from my mind that in some manner unknown to me but apparent to him I was unworthy of being spoken to. A series of such rebuffs rather took the heart out of me, and sometimes after he had passed I would go back into the house and sit down with a book and give up trying to clip the box that didn't belong to us anyway.

We originally rented that house just after the war, when there was almost nothing to be bought or rented. The few houses for sale seemed to us wildly impractical—the one we came nearest buying had no closets, having been built around the turn of the century. We would have had to buy several wardrobes, heaven knows where. The house we rented fell into our hands like manna; our landlady seemed to have been specially designed by Providence to rescue us, with her kindness and her generosity about terms.

I was much relieved that we had not had to buy a house. I had always been averse to the idea of buying houses. All around me, and increasingly as time went on, I saw young couples buying houses on time, "financed" by the banks, and for a variety of reasons I felt strongly opposed to what they were doing. In the first place there was my New England bringing-up, which established in me the principle that there is something wrong about not paying cash for what you buy; if you can't pay cash, you should do without. Secondly there had been my father, a charming and convincing man given to pursing up his mouth and mocking the kind of people who say, "Do yewone yewone home?" His influence, coupled with ten years' occupancy of apartments in New York, brought about in me the feeling that there is something dreary, smug, and trapped about owning, as opposed to renting.

Over the years friends had attempted to impress upon my mind (never one accessible to figures) that money is to be saved by buying a house. Rent, they said, is like throwing money down the drain. After years of paying out, you own nothing. My retort used to be that if you rented, you did not let yourself in for responsibilities—neither for taxes, nor major repairs, nor for ultimate insurance. My idea of freedom, I was fond of saying, was to be able to put everything I owned into a large handbag—securities, I said, improvising, and a few jewels—and walk off with it. My friends used also to go into what they insisted were the advantages of bank-financed house-buying. The idea seemed roughly to be that you could sell your house before you finished paying for it, and so make a profit. The arguments for this I will not even attempt to reproduce, because I never understood them. My reply was always that I couldn't endure being in debt, by which manifestation of the New England mystique some of my friends were impressed, some not. My conviction that renting was superior to buying was sometimes reinforced when some one of these latter gentry would inquire with enormous eyes, "You mean you don't want tewone yewone home?"

Besides, there was that land in the country on which we dreamed of some day building a house. It was true that we had bought it; but for cash. That was during the war. When the war ended, building prices were so absurdly high that we took it for granted they would be unable to move anywhere but down, to a point within reach of our finances. The rest, of course, is history. In the end we were faced with a series of sharply-drawn choices not susceptible to compromise, all boiling down to the crucial point that if we wanted ever to live with our view of the Blue Ridge Mountains, we had better start building quick. So we embarked, two years ago, upon that classic succession of events—having the preliminary architectural drawings made, then working drawings, then putting out bids to contractors and selection of the lowest bidder (ours was a reassuringly Scottish-looking man); the breaking of ground (which sounds like such an occasion and isn't); the erection of the frame, the roofing-in of the structure, the interior finishing; straight through to a day, eight months after the commencement of building, when we moved into the house; I don't mean that the house was finished.

We had said goodbye to our Ashburton Road neighbours, employed a cleaning woman to sweep out the incredible dirt that remains after you have taken the furniture out of any house, and sublet the place to a delightful young couple. For the thought kept popping cheerfully into my mind that if we found we couldn't stand living in the country—if the electric power kept failing, if the water supply was muddy, if there were prowlers at night, if we couldn't find any help, if we felt lonely, if we wasted too much time getting back and forth from town, if the combined weight of all the responsibilities we were incurring by building a house of our

A REAL YOUNG BLADE"

A short story by NANCY HALE

own proved too ponderous—we could always sell the new house and move back to our old cottage.

At the last minute, as I stood looking around the front yard to see what might have been forgotten there (sure enough; there was the trash can, rolled into the gutter) down Ashburton Road came the Barkley boy, beautiful as an angel, strolling morosely in the direction of the Hosmers' house.

I made one last try. "Goodbye, Bobby," I called. "We're leaving. Going out to live in the country."

The boy's hooded, dreamy gaze turned in my direction, and his chin jerked up slightly in recognition of the fact that I had spoken. It was the most in the way of response I had ever wrung from him. I watched sadly as that slight figure passed on down the street and, I assumed, out of my life; and as I went back into the house carrying the trash can I asked myself what I might possibly ever have done to bring him out; asked him in for ice cream? Bought him a present? Offered to lend him books? What, I asked myself, renders boys of fourteen so repelled by the sight of middle-aged women that they can't even pass the time of day?

The succession of events following upon our move was also, I fear, classic. The house was not, as I have said, finished, and our architect told me, one day later when we were standing viewing the dry-well construction of the living room ceiling, the seams in which were showing, that only once in his career had a client moved into a completed dwelling of his—that time being when the client was away on a world cruise which lasted till the last coat of paint was on the last screen door. The last coat of paint was by no means on our last screen doors. Perhaps we were lucky that there was a first coat on them. There were no latches on the French doors in the dining room and the living room, only rough metal strips to hold them closed—strips specially designed for snagging ladies' hair as the ladies admired the view. The kitchen cabinets, which had so appalled us when we ordered them, since their price seemed commensurate more with antique French cabinetwork than with ordinary cupboards, now proved to have scars in their paint and chips out of their wood; inside the cupboard over the stove, the exhaust fan made a noise like the Day of Judgment coming. The floor in my bedroom creaked. The thermostat registered too cold, as the inside wall on which it was set turned, on its second story, into an outside wall. Large portions of the painting, both indoors and on the outside, remained to be done.

Such was, in part, the incomplete state of the house when we moved into it. I don't mention the grounds, because they were at once concealed under a deep blanket of snow. As I sat, resting, by the great window in the living room the day after moving, watching the white curtain that the blizzard made turn deep grey in the twilight, the painter called cheerfully to me from the hall: "Well, hope you got plenty in the freezer! We're likely spending the night." But he was only joking; he and his helper piled into their old car, equipped with chains, and drove off into the swirling storm, leaving the house to darkness and to me.

When the snow did disappear, which was not for some time, the so-called turnaround in front of the house could more properly have been termed a pond, or small lake. It consisted of pure red mud, and cars so imprudent as to venture down the drive onto it sank nearly to their hubcaps with, I felt sure, a sucking sound. The grounds, which had been graded into intriguing slopes and hummocks, were also bare red and wet. One Sunday I chased a huge piece of cellophane the builders had left, around the place in a high wind; I wore galoshes to chase it in, and they sank so deep into the Virginia clay that it came in over their tops, staining my shoes a handsome terra-cotta. It had been our understanding that the contractor was to prepare the ground for seeding, but his understanding was otherwise. The red clay remained naked until the misunderstanding had been cleared up, and even after the contractor had accepted his obligation it remained unattended to by the nurserymen for weeks and weeks.

Indoors, in the meantime, Nemesis had not been idle. The mechanism of the stopper to the basin in my bathroom, which is set handsomely in a slab of marble, was prone to breaking down. Once the contractor had ceased trying to persuade me that it was not broken at all, and had sicked the plumbers onto it, we were favoured by visits from them at approximately one-week intervals; in between I operated the stopper—a sort of long, chromium plug—by hand, and washed my hair with frantic haste to get it soaped before the water ran out around the edges of the stopper. When the plumbers did come, I used to implore them to give their attention to the faucet and stopper in the tub, both of which had been set at a rakish angle in the porcelain so that when one lay, supine, in one's bath, it seemed as though one must be drunk or the house toppling. The plumbers reported that the parts could not be moved without grave risk of cracking the blue porcelain tiles. Meanwhile the hardware for the French doors had not come.

The panes in the huge living room window turned out to distort the image of the mountain view. Investigation revealed that by an error in correspondence with the glazier, the subcontractor had unwittingly installed a third grade of glass instead of the plate glass we paid for. There were deep scratches on the panes of all the windows along the front of the house, caused by too-careless removal of gummed-on labels. Not only the ceiling in the living room, but those in kitchen, study, and one bedroom as well, showed seams where the sheets of wallboard were joined. These mistakes had to be made good; and the moment was not a happy one when the furniture we had so carefully arranged was moved into the dining room in order that work on the ceilings might begin, and the air began to fill with a thick white plaster dust which settled on every surface. The stopper in my bathroom basin had broken again.

The toilet in my husband's bathroom made a buzzing sound when flushed, like, said the poor man, exhausted by his tribulations, a hive of bees; and the casement window in his bedroom, while being cranked open, made a sound as if a tree were being forcibly ripped apart. *(Continued on page 192)*

THE LOOK

THAT MAKES A BEAUTY THIS SUMMER

Not only a beauty, the young woman at right, but a beauty in the timeliest sense of the word: summer 1962 is her explicit line of good looks—it's as clear as the sloe-drawn length of her eyes, the clean-edged line of hair, the unmuddied glow of a suntan that's more sun than tan.

MORE SUN THAN TAN

Know first that this summer's suntan comes in a specific shade of sunniness; like stockings, it's prettiest now when it's lightest. A first-of-the-season glow is what's wanted—and wanted all season. The means: sunhats, a beach umbrella, and an eye trained to pick out control-words like "sun block" and "sun screen" on the labels of tanning preparations.

LIP DIET: APRICOTS

What looks indescribably delicious against skin that's reached the pale, golden beiginess of tea-with-cream is an apricot lipstick. Right now, these apricots are ripe for the picking. Max Factor's Apricot Pastel; Orlane's Or Mais; Marigold by Milkmaid.

THE LONG EYE

How eyes look in the look: sharply delineated, longer than life; and you get them by outlining both upper and lower lids with a dark liner that's drawn past the outer edge of the eye to make an extended corner (it's really only a matter of a half-inch or so, but the lure is measurable in miles). Pale shell-browns and ash-greys are the eye shadows to keep in mind; brown on the eyelid proper, grey for contour-work on the bony part of the brow. For this length of eye, this makes good sense—and knockout fashion: the longest sun spectacles ever. (Monaco makes them, and they look like narrow ribbons of colour.)

FINGERNAILS—NO MATCH FOR TOES

Ten manicure rules: sun-beige arms seem sleeker, more tapering when they taper into beige. Beige fingernail polish is the point. Consider: Pink Ivory by L'Oreal, Michel's Beige Chiffon, Fabergé's Porcelain Sand. As for toenails, they look right unmatched to fingernails, rightest in a colour that's a clear, bright cousin to beige—apricot. Ideas: Revlon's Apricot Ice, Max Factor's Honey Pastel, Nutmeg Icing by Lanolin Plus.

TWO RIGHT COIFFURES

The coiffure choice: Wash-and-wear hair, cut to spring into shape at the flick of a brush (there's a short example on page 163); and—visible right—the news of an oval coiffure. This hair is sloped up smoothly from the brow, has enough length to tuck in at the nape of the neck—a neck, which, by the way, seems to gain inches as a result. The modest oval shown (for taller women, taller versions), by Kenneth of Lilly Daché.

WHITE AS A BEAUTY-MAKER

The dress, short, full-skirted silk crêpe in a colour that counts as a beauty maker when it's applied to pale beige skin and apricot lips—pure white. By Eric Lund of Maxwell silk; about $185. At Henri Bendel; Hudson's; Joseph Magnin. The gold and diamond clip is from David Webb.

PENN

SKIN

Lit by the unclouded blaze of fourteen light bulbs, reflected by the impersonal stare of a five-way mirror: for the skin, this is the moment of truth. And truth is what this woman is after. Specifically, she wants to know whether her skin is in good basic trim for the summer months ahead—months of sun and wind, salt and sand; whether it needs more nourishment—a richer cream, or a different one; whether it will take to the bloomy, lightly-tanned, beige-gold-apricot look that's coming in. Answers to the what-cream question, on page 164. On page 191, details about her make-up: this, a new scheme, Cover Girl, with the famous Noxzema benefits.

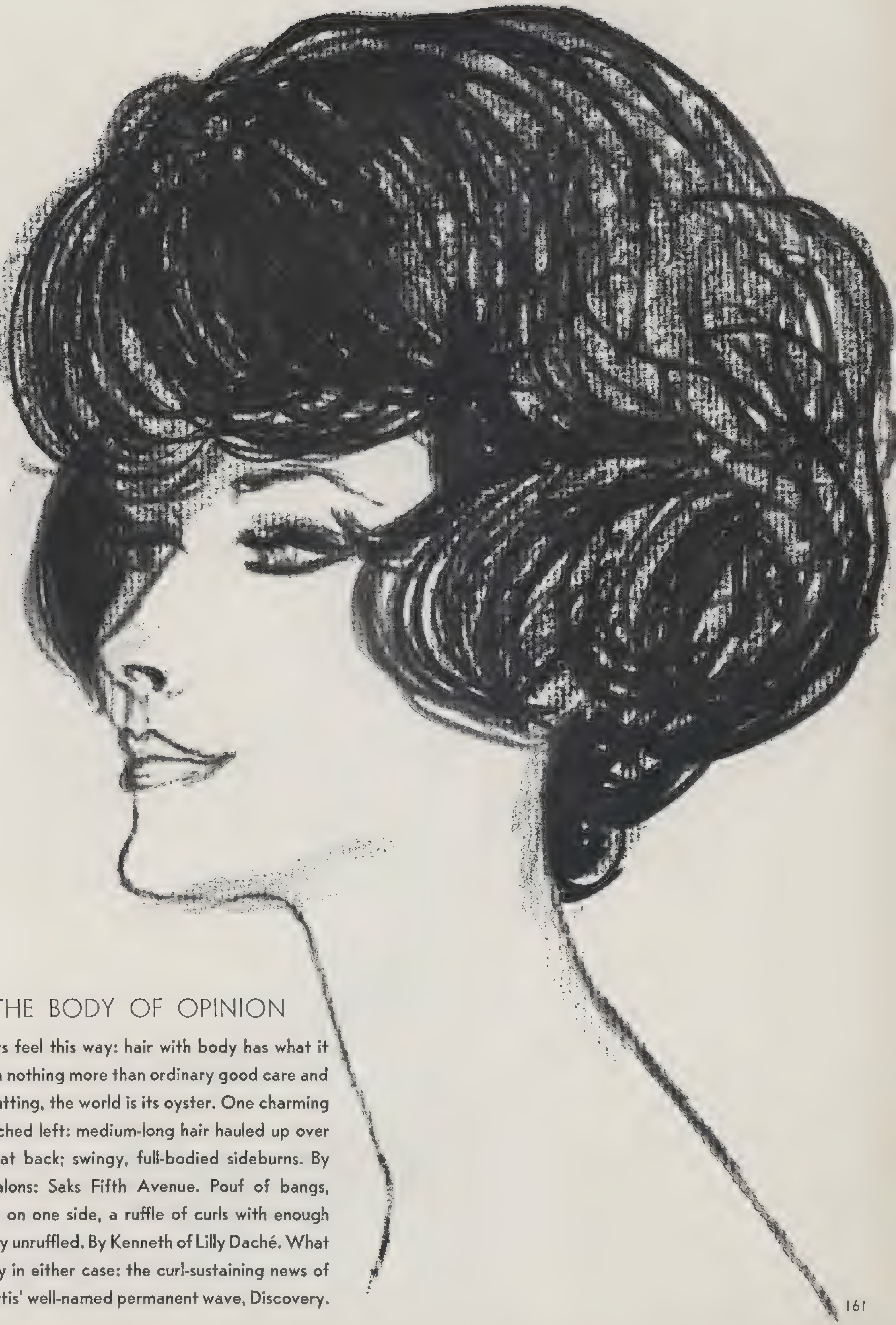
PENN

HAIR HOW TO GET WHAT YOU WANT FROM YOUR HAIRDRESSER

It's an inescapable fact that a woman is only as smart as her hairdo—as chic as her hairdresser is gifted. What many women fail to realize is that this is an edge that cuts two ways: when it comes to exercising his gifts, a hairdresser is pretty well limited by his client—her daring, her conservativeness, her biases, the amount of confidence she places in him, her capacity for self-awareness. In fact, according to one famously painstaking hairdresser, a detail as apparently insignificant as whether or not a woman becomes fretful at the prospect of spending more than an hour at the salon can influence his work drastically. And since, like it or not, what influences the coiffeur is what determines the success or failure of a woman's coiffure, it would seem that the surest way to get what you want from your hairdresser is to investigate the influences. Herewith—with some of America's top hairdressers serving as an invisible panel of experts—the results of Vogue's investigations. Communications, our panel reported, are a fatally weak link in the hairdresser-client relationship: women and the pros who do their hair do not, it appears, speak quite the same language. To many women, the word "long" still implies shoulder-length hair. Here's the experts' definition: hair is long if, when wet, the top hair evens up with the hair that grows lowest on the scalp, and there's at least enough length to cover the ear-tips. The only short hair that the experts admit is the kind that's cut in one- two- or three-inch layers all over the head. Women are also faulted for describing as "soft" a coiffure that's smooth, longish, even all around, flipped up or under (Continued on page 162)

THE OVAL SLANT—SMOOTHED HIGH At left, Mrs. Giancarlo Uzielli, a charming young Frenchwoman, is married to an Italian, lives, now, in America. She wears her dark, shoulder-length hair in one of the newest ways a beauty could this summer: ovalled out, tall, and slanty. The basics of it are invisible—enough length to build a thick French twist along the back of the head; this is sheathed over with the remaining hair to form an oval that's as smooth as a satin hat. Smoother.

PENN



HAIR: THE BODY OF OPINION

Hairdressers feel this way: hair with body has what it takes; given nothing more than ordinary good care and first-rate cutting, the world is its oyster. One charming world, sketched left: medium-long hair hauled up over the crown at back; swingy, full-bodied sideburns. By Antoine Salons: Saks Fifth Avenue. Pouf of bangs, above, and on one side, a ruffle of curls with enough body to stay unruffled. By Kenneth of Lilly Daché. What might apply in either case: the curl-sustaining news of Helene Curtis' well-named permanent wave, Discovery.

HAIR

at the ends. If this is what you want, "straight" is the word that will get it for you. Having raised the question of long straight hair (which is the full-length version of wash-and-wear coiffures), now seems the appropriate moment to tackle the sea of confusion that surrounds two features of this look: to achieve an effect of even-all-around hair, a hairdresser will often cut the back very slightly shorter than the sides, or vice-versa—depending on the texture of the hair, how it moves, how far it will fall when the set relaxes. Nor does blunt-cutting mean that hair will be snipped, like an unruly hedgerow, flat along the edges. A blunt cut usually involves a bit of thinning, especially towards the ends. Here again, the quality of the hair determines the technique; the coarser it is the more thinning is required to hold the line. "Tapering," incidentally, is the going euphemism for "thinning" among hairdressers who've found that there are certain words that strike a note of sheer terror in women's hearts. "I've had a client go rigid with apprehension at the word 'height,' " said one; "what I had in mind was a tiny half-inch lift over the forehead. What she had in mind was obviously towering—and terrifying. The pity is, that half-inch would have made all the difference." There is similar resistance to the vocabulary of hair-colouring, and the time has come, colourists feel, for women to understand that drabbing—pallid as it may sound—is the process that's responsible for the unbrassy realism of the prettiest salon-made blondes; that a rinse is only temporary, incapable of completely covering grey hair for any appreciable length of time—for this job, a tint gives infinitely more satisfying results. As for tinting itself, since this is a matter of adding colour to colour—no stripping, no bleaching—it's most successful on greying dark hair. There is only one known way to make dark hair light, and that's to strip it of almost all its own colour and give it a new one. In a word, a dye-job. And if you're wavering on this particular brink, your hairdresser will be delighted to let you try on any degree of blondness—in wig form. Resistance, however, is not at the root of all (Continued on page 201)

WASH-AND-WEAR NEWS—BRIEF EDITION The Marchesa Alessandro di Montezemolo, right, is a blue-eyed American beauty, with thick, springy flax-blond hair—the kind of hair that hairdressers grow lyrical about, even though it needs only a minimum of help to look exactly this terrific. The minimum: a superb cutting every month; regular salon-settings to keep it on course for a week; nothing in between—it's ready-to-wear at the flick of a strong, steely hair-brush.

PENN

DECISIONS

THAT MAKE THE BEAUTY DIFFERENCE

What makes the difference in making any looks-improvement decision stick, is this: whether you choose a method, device, product, system, or whatever, that's simpatico and not viewed as a grind. For instance, if no exercise system you've tried speaks your language, consider: How does a caged tiger or house pet keep lean and supple without push-ups, deep-knee bends, or eighteen holes of golf? Simplest way imaginable: by stretching paws and body against a wall or floor. The system is good enough, it seems, to have been adapted by athletes to improve tone, stamina, carriage. Simply sitting in a chair and pressing your abdominal muscles against the back of the chair for a count of ten, can—if you repeat it several times a day—take an inch or two off a waistline. The exercises are called isometric, and directions for the complete set are hearable on the Riverside record, "Isometric Exercising," by Vic Obeck. . . .

EXERCISE IN A CHAIR

EYE SUN GUARDS

If you haven't decided what your eyes need in the way of sunglasses the choice ranges from the narrowest slats to big blue rimless goggles that block out flying sand—the latter, particularly good for contact lens people. For sun-bathing perfectionists who have decided that the white area some large sunglasses leave around the eyes won't do, there are colourless cosmetic screens. Or herbal pads just the size of the eye socket, to moisturize as they sun-guard. Eyes shouldn't, of course, stay out in the sun too long without glasses. . . .

AT-HOME PERFUME PREVIEW

When the decision is about perfume, it's controlled testing a woman is after. None of that disorganized whiffing of so many perfumes that she can't tell one of the new abstract scents from old English lavender—and goes off perfumeless. The point is to shop with a definite scent in view, determined in advance by at-home testing. With exactly this sort of program in mind, Vogue has designed an at-home perfume preview of scents from ten great perfume houses in glass vials sized to supply several lavish tryouts. More information on these, and how to order them, to come in the June issue. . . .

WHAT'S-FOR-WHOM, SUMMER DOSSIER OF CREAMS

One decision that makes a basic beauty difference to this season's complexion, whether it's palely tanned or not, is the choice of a summer conditioning routine. It ought to get into gear about now. The paler tans are more demanding than deep (Continued on page 188)

Right: Beige fingernails; the Japanese game "Go," from Takashimaya.

PENN

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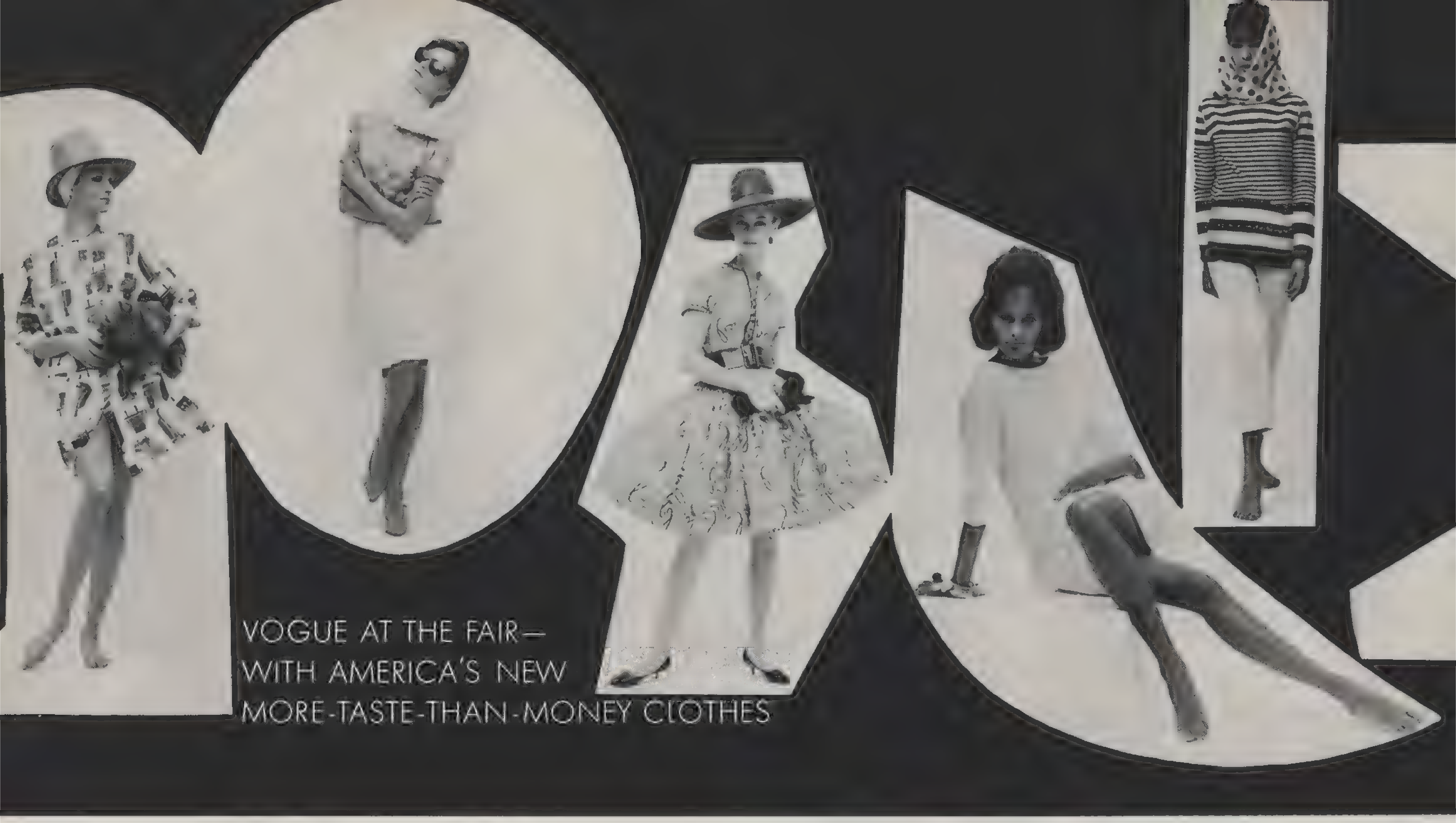
Compact, stupendous—the Seattle Fair

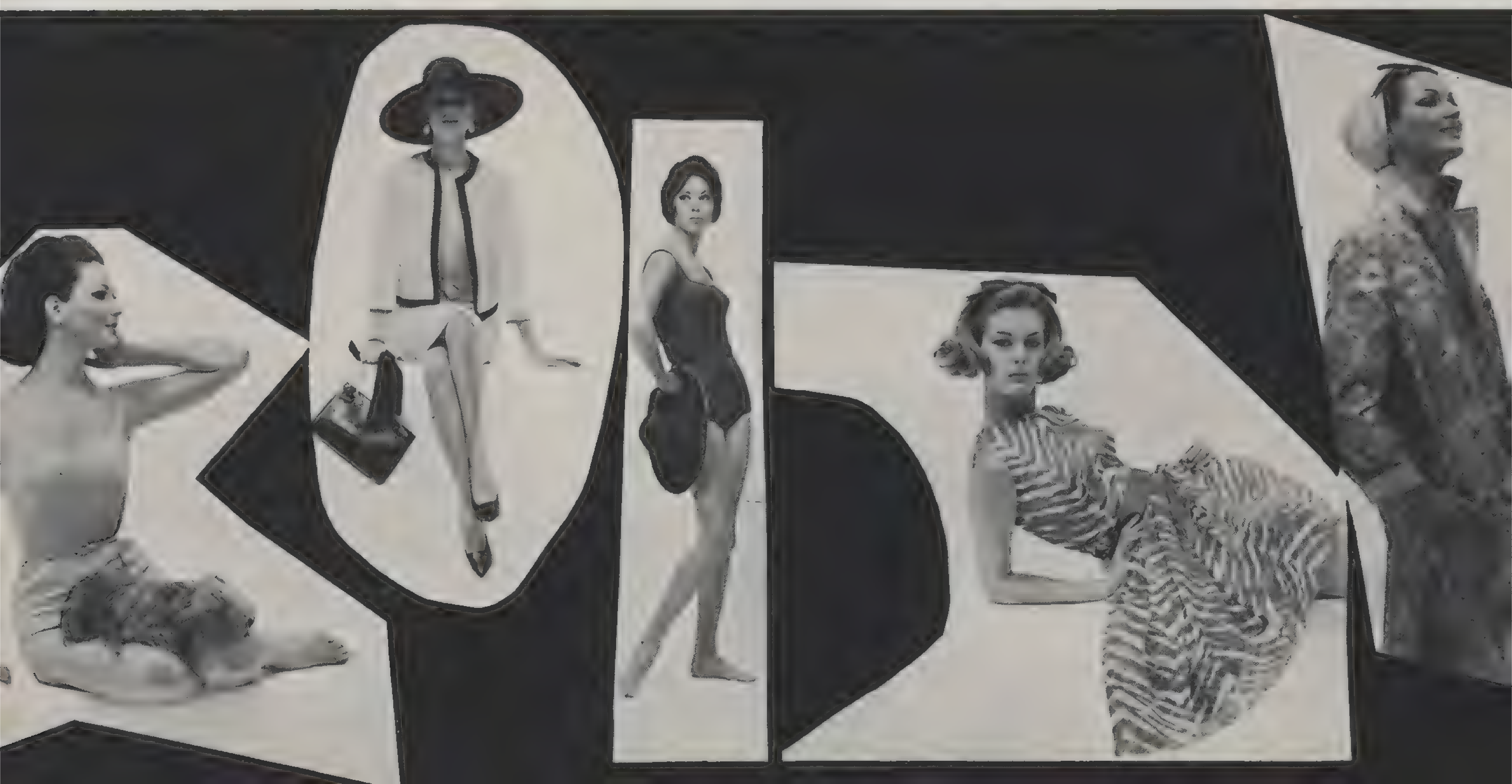
Here, a collage of its new forms, its human touches

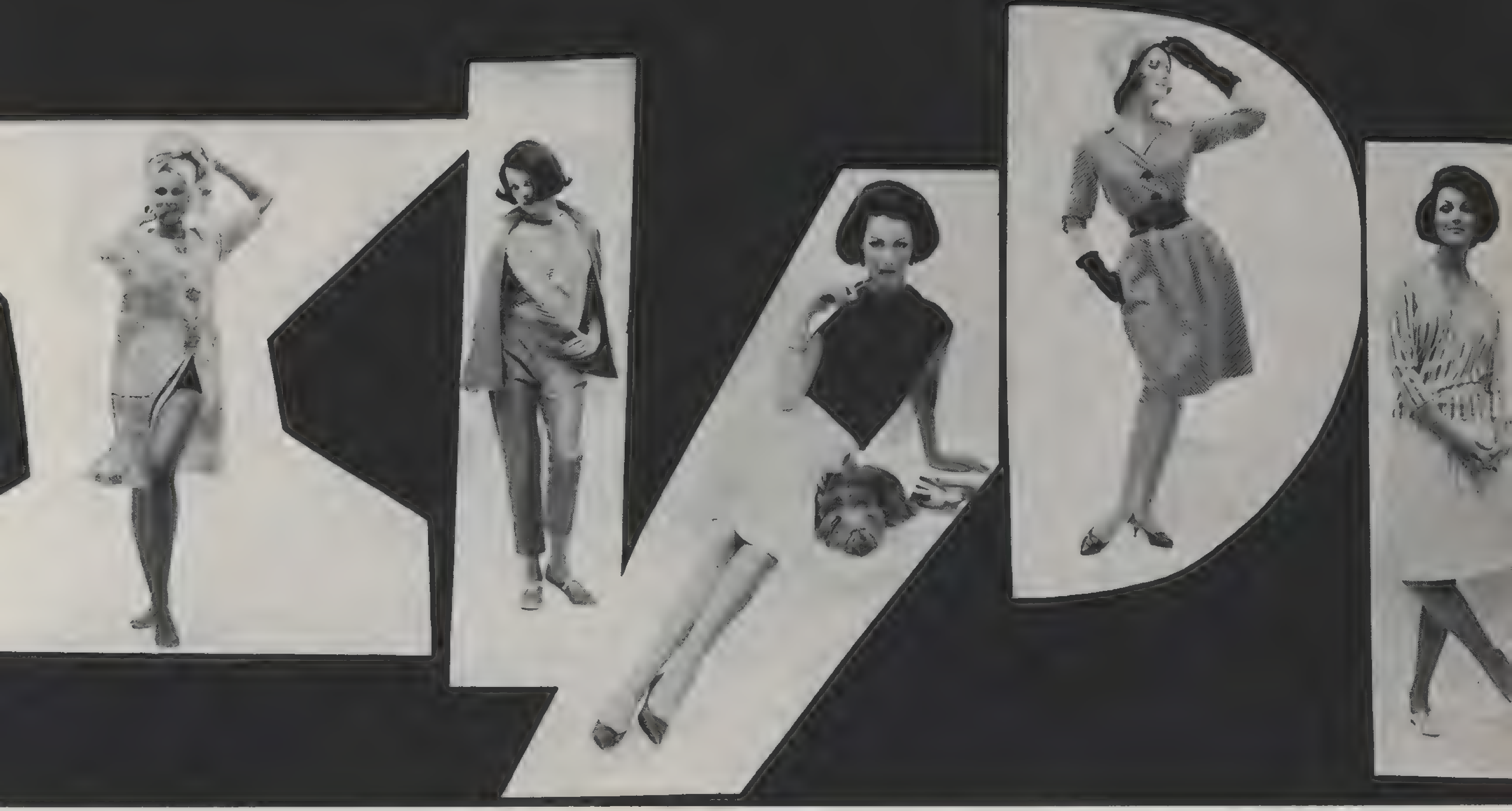
Some quick notations of the wonders of the Seattle World's Fair, its mesh of new forms in architecture, painted in smashing blue, green, and orange, fresh as children's blocks. The wings of buildings soar, there are cement parabolas, corrugated arches, and a famous six-hundred-foot structure, bearing at the top, like a doughnut, a round revolving restaurant. The Fair has some of what everyone has always wanted from a Fair, but in addition, it has in the distance the cool grandeur of Mt. Rainier. What other Fair can make that statement? Although the theme of the Fair is the Twenty-first Century, the management wisely has a little bit of what has been popular through other centuries—girls, or what is known in *The Billboard* as girlie shows. Culture, however, is present in beautiful abundance—an enormous exhibition of great paintings, performances by The National Theatre of Greece, by the Old Vic, by the Dancers of Ceylon. Wherever possible, there are transparent walls, fountains throw their jets of flaming water high, and for those who prefer them there are cattle shows, horse fairs, shooting galleries, and mixed up with them as in a proper Fair, are exhibitions by other nations, plus a bubble of a Coliseum that is in reality a trip to the future forty years away, a Pavilion of Science. And there is food—Fair-going is hungry work. To get to these marvels—and they are marvellous—the Fair has its special train, the Monorail, to rush people from the centre of Seattle to the Fair in a minute and thirty-five seconds, quick enough even for Century 21. For more at the Fair, turn the page.



VOGUE AT THE FAIR—
WITH AMERICA'S NEW MORE-TASTE-THAN-MONEY CLOTHES

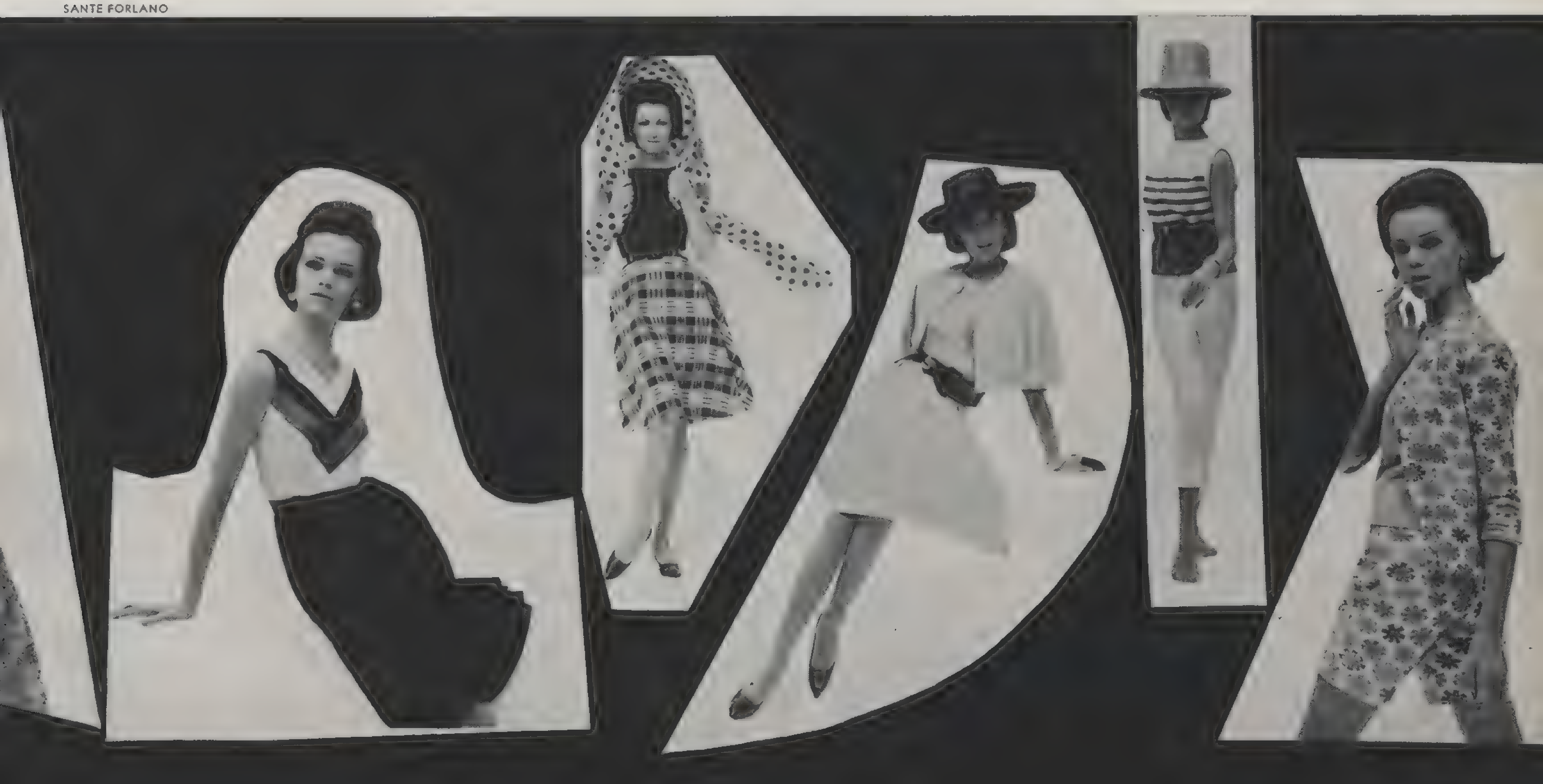
Appearing four times daily at the Fashion Pavilion at the foot of the Space Needle is a live fashion show, which Vogue was asked by the exposition to produce. The Fair's main subject is science, and here it is in American fashion finds—clothes with science in their fabrics, cut in tens of thousands, and distributed across the country at prices which are considered marvels by every country in the world. While these clothes are modelled across a runway of lily pads in a perfumed pool, they will appear simultaneously in shops across the country; for names of these shops, see page 202. Left to right, top row: Cotton poplin beach coat, printed with Fair motifs; Zelan-processed; by Foster-Hochberg; $11. . . . Printed cardigan and white pleated skirt, both of Arnel sharkskin; both by Century; top, about $7; skirt, about $8. . . . Paisley dress of Dacron; by L'Aiglon; about $23. . . . White beach shift of knitted cotton; by Cole of California; Fair-Tex fabric; about $11. . . . Striped T-shirt of knitted cotton; pants of white cotton duck; both by Jantzen; shirt, about $6; pants, about $8. . . . Printed blue duster with pompons; by Evelyn Pearson, of Cannon cotton terry cloth; about $11. . . . Navy-blue cotton denim jacket and pants; knitted cotton T-shirt; all by White Stag; jacket, about $9; pants, about $7; T-shirt, about $5. . . . Black sweater of lambs wool-fur-nylon, about $10; wool flannel skirt, about $13; wool cardigan, about $12; all by Garland. . . . Dress of checked Stoffel cotton, wide belt; by Nelly Don; about $25. . . . Overblouse of Arnel jersey, skirt of white Arnel and nylon jersey; both by Sacony. Blouse, about $7; skirt, about $10.

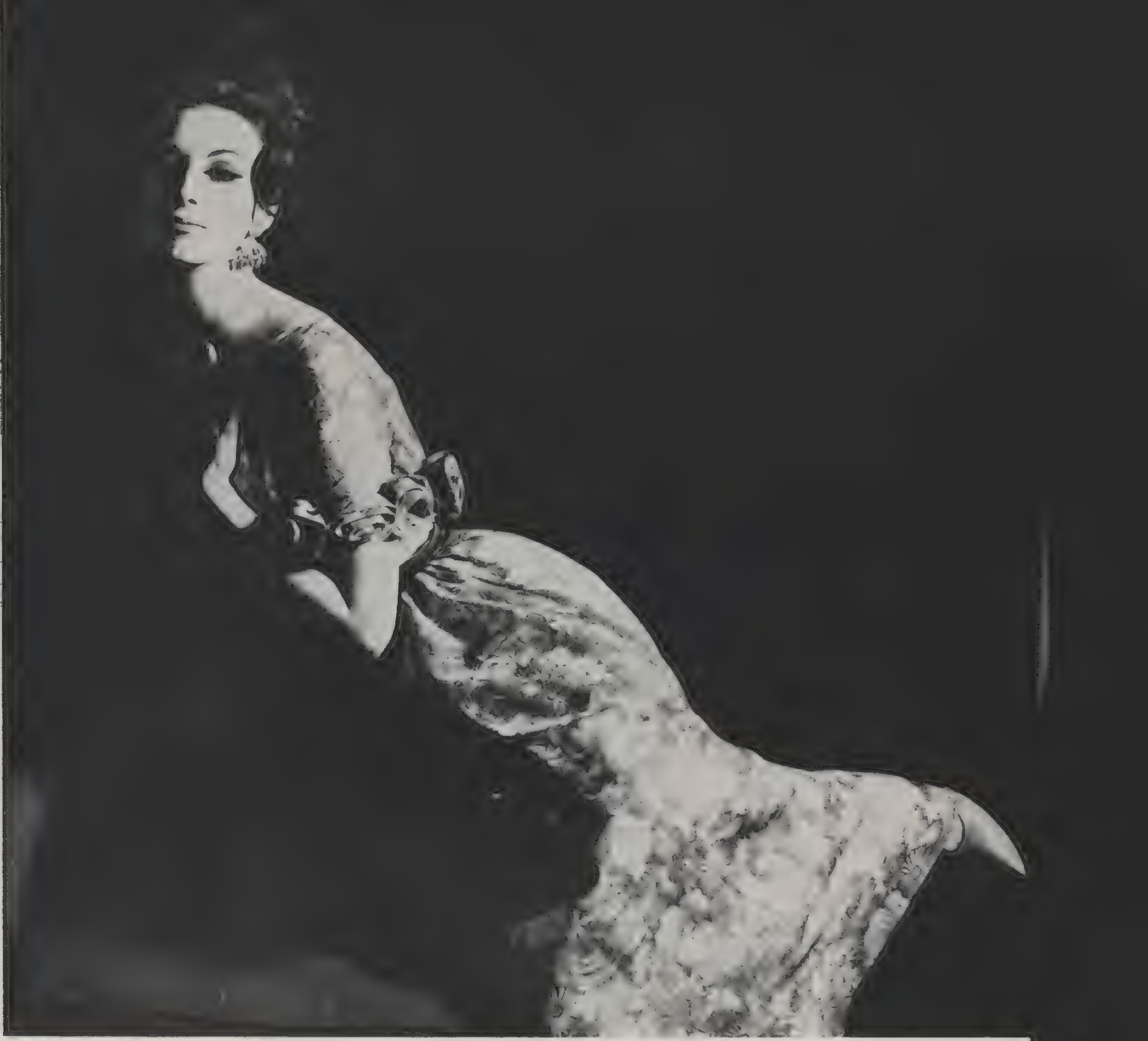




More World's Fair clothes, across the lower row, left to right: The softer swimming look in a bloused maillot of blue knitted Helanca nylon, narrowly belted, by Catalina; $20. . . . Suit of vanilla-coloured cotton-rayon-linen, the cardigan edged in black; sleeveless blue overblouse; by Handmacher; about $45. . . . Bright-blue swimming suit with camisole top, knitted of Antron nylon bouclé; by Rose Marie Reid; about $30. . . . Zebra-printed dress of brown and white rayon georgette with wide brown satin belt, full gathered skirt; by Leslie Fay; about $25. . . . Reversible Chesterfield raincoat of cotton poplin, one side blue flowers (a Fuller fabric), the other solid pale blue; by Weatherbee; Zelan-processed; about $30. . . . White sleeveless blouse chevroned in red and navy blue, about $8; skirt of navy blue; both of Arnel-and-nylon crêpe, about $13; both by Koret of California. . . . Black cotton blouse with white stitching, about $7; flared skirt of black and white plaid cotton with black belt, about $11; both by Miss Pat, in junior sizes, of Galey & Lord fabric. . . . Dress and jacket of brown and white pin-striped Arnel jersey, with pleated skirt, wide belt; by R & K; about $25. . . . Sleeveless sweater of Orlon in bronze and white stripes, about $7; narrow pants of white Arnel sharkskin, about $8; both by Majestic. . . . Cardigan and shorts of piqué-knitted cotton, snowflaked in mocha-brown; cardigan, about $7; shorts, about $5; brown knitted cotton blouse, about $4; all by Bobbie Brooks. . . . Both pages: Hanes seamless stockings; Town & Country shoes; hair colours: Clairol; make-up and scent in the pool, by Revlon.

SANTE FORLANO





Home is where the new looks are

Plainly, two that love to see the evening sun go down; long looks to change the meaning of stay-at-home. *Above:* Masses of daisies and green roses thickly strewn over a trompe-l'œil surface—looks like chiffon, but is really a marvellous summer-slanted blend of Dacron and cotton. The short sleeves end in clusters of three-dimensional roses; the sash, a bow and trail of green velvet to the hem of the wide floating skirt. By Lucie Ann. About $70. At Bergdorf Goodman; Montaldo's; Frost Bros.; I. Magnin. *Opposite page:* The tailoring of a superb silk shirt, here in a robe that's floor-length, and clearly, strictly female. It's made of beige silk shantung, stiff enough to give the skirt independent shape. By Perfect. About $80. At Hattie Carnegie. The red chair in the background, by Knoll Associates.

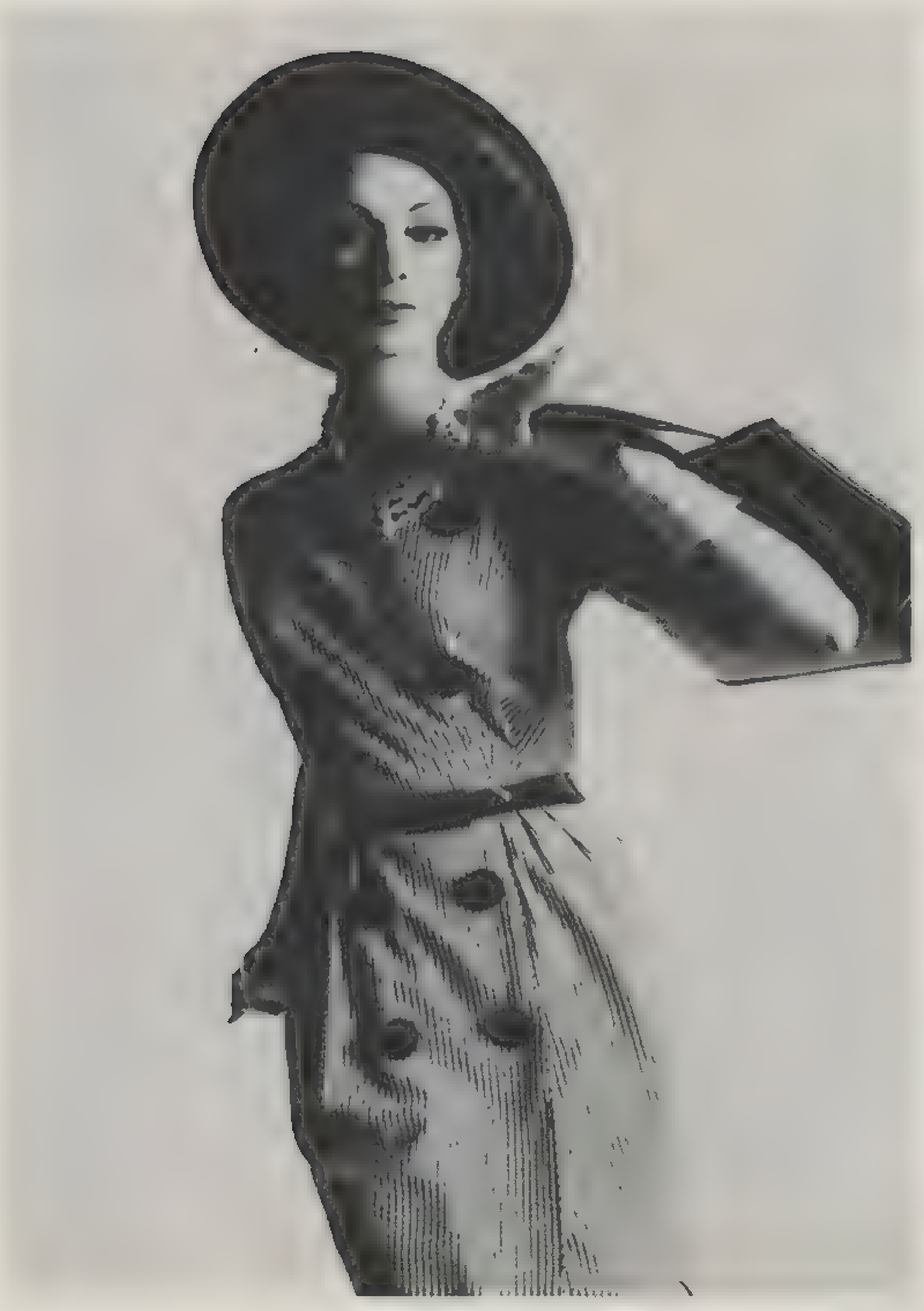
KAREN RADKAI

SANTE FORLANO

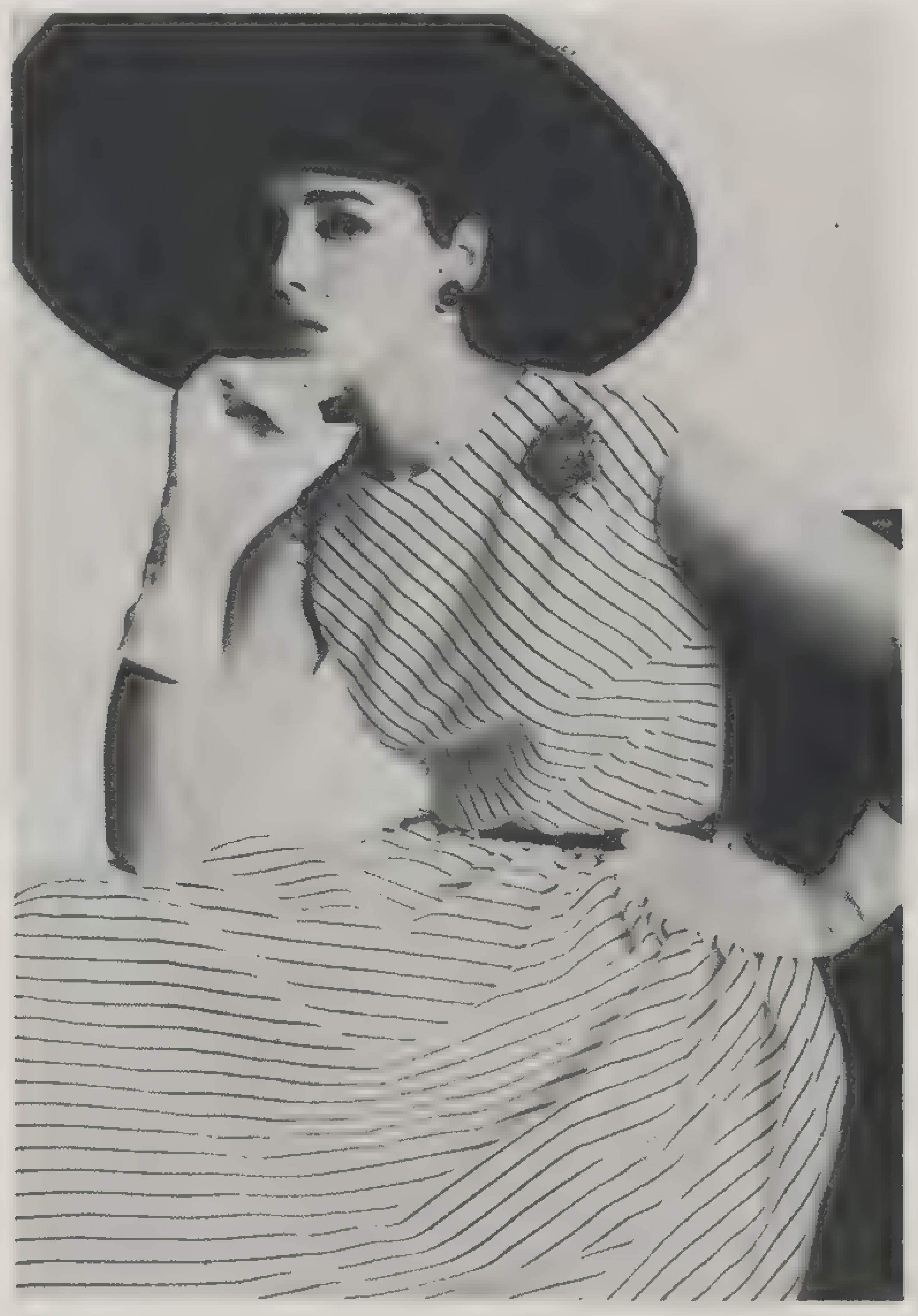
White has never looked newer, packed more punch. Here, four day-looks with almost enough dazzle to read by (and their price tags do make marvellous light reading). We like them spiced with brown. *Above left:* Crisp white suit, buttoned in brass, worn with a saffron hat. Moygashel linen, about $25. *Above right:* Bound up in turquoise, worn with coffee, a glimmery white dress; of textured Courtauld's rayon, about $13; in petite sizes. *Facing page, left:* Sleeveless white dress, clinched with coffee. Of knitted Arnel jersey, about $18. *Facing page, right:* Lattice-y punctuation on white knitted Arnel jersey, about $18, in petite sizes. François earrings. All dresses by Nelly Don (we added the belts); these, the earrings, at Stern's. Dresses also at Dayton's; Meier & Frank. Brown kidskin gloves by Dawnelle. All hats by Mr. John.

The great day of white—
more news than money

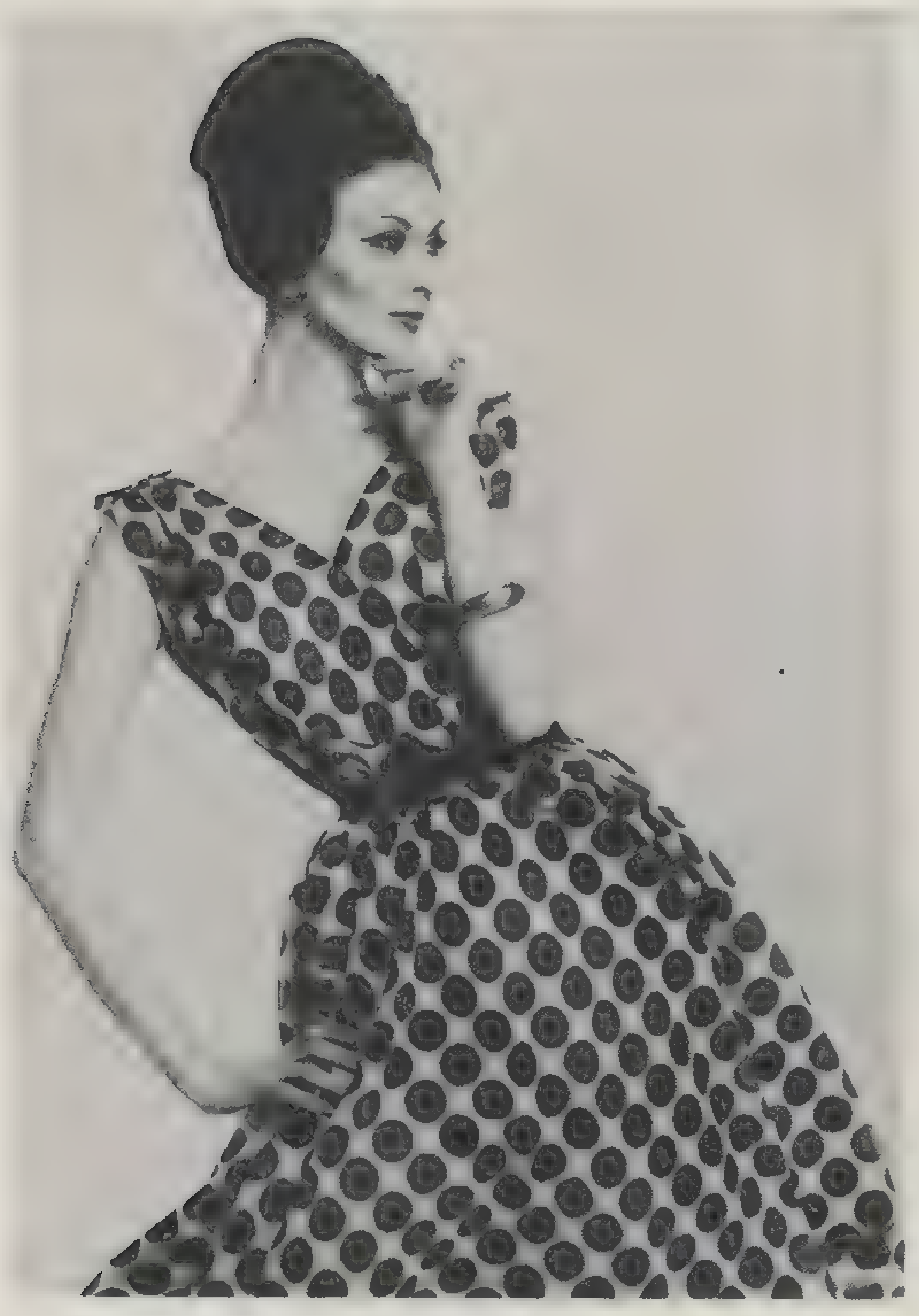
The great day of black plus white

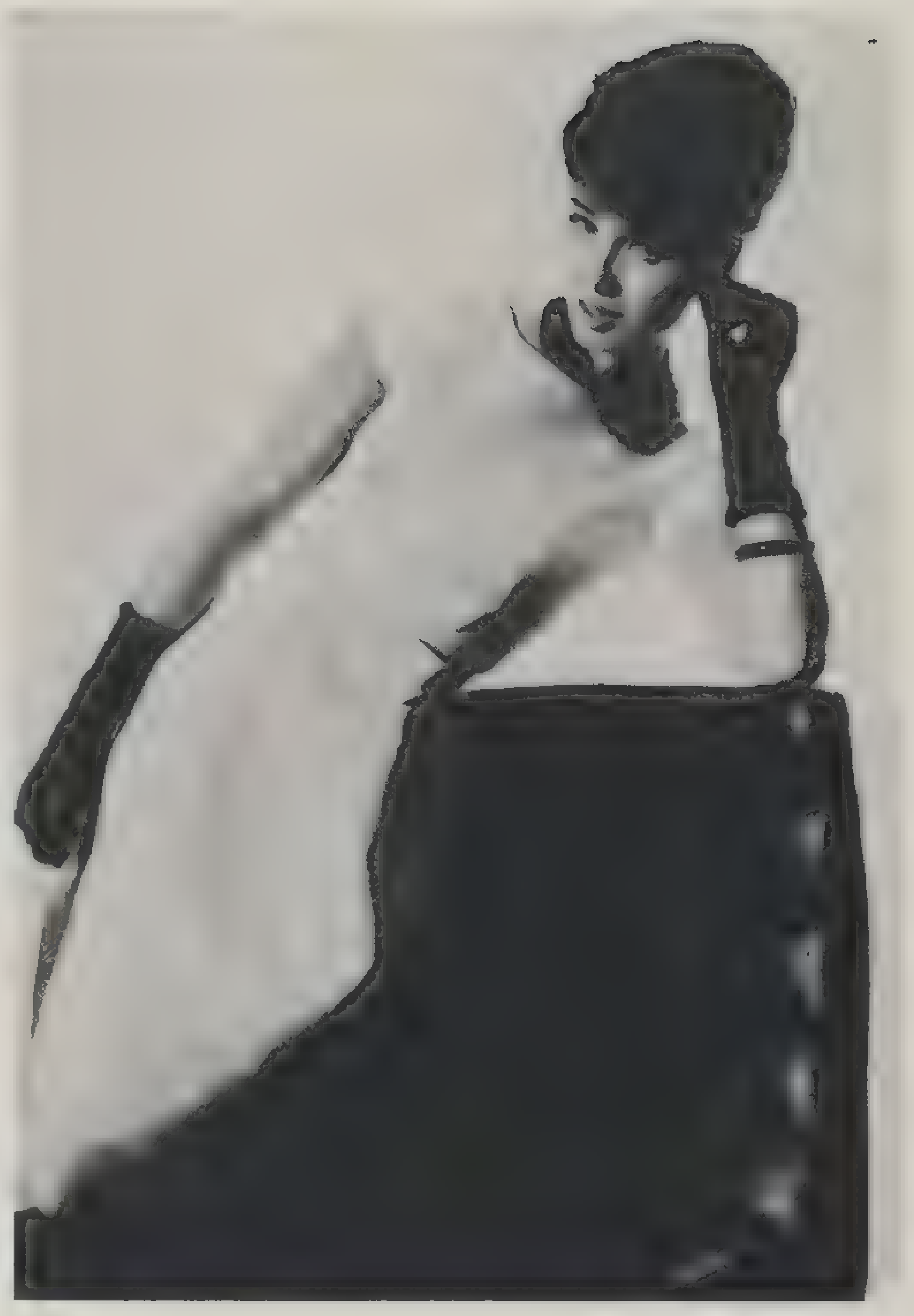


Black-and-white is a look to be dogmatic about now—it's never been more In. Putting the message across here: five crisp cottons and mostly-cottons; they're town clothes for here and now, day or late-day, but—since this kind of news is definitely trans-Atlantic—these looks might easily travel this summer to Paris or Rome. Left: An easy, stripy coat-dress in black and white seersucker, worn here with white and a touch of licorice—a patent leather belt and a shiny black straw hat. By De De Johnson, of Fortrel and cotton; about $55. This, at Lord & Taylor; L. S. Ayres; Bullock's, Los Angeles. The hat by Hattie Carnegie. Right: Black stripes at cross purposes on a bone-simple white cotton dress; to wear in town with slender, lightly-tanned arms, a sizable pin at one shoulder. By Charles Cooper, about $65. This, at Bonwit Teller;

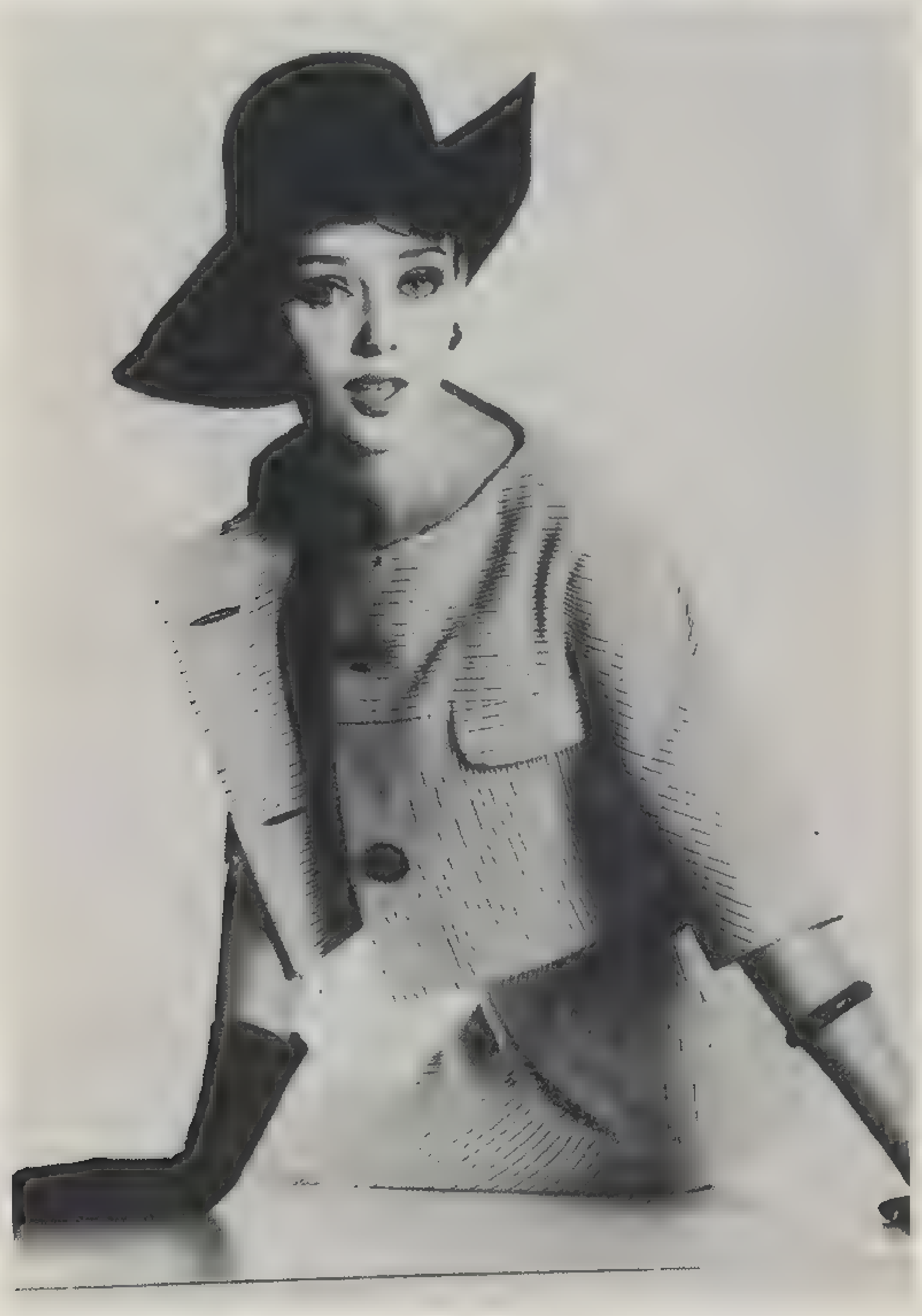


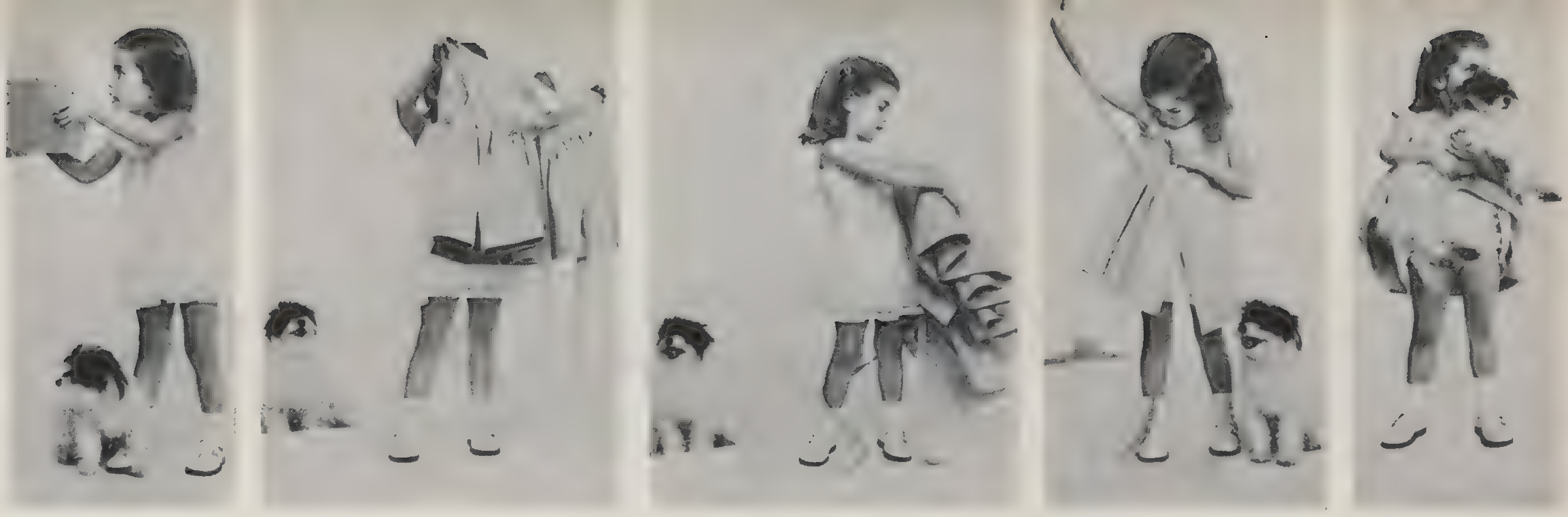
FRANCES MCLAUGHLIN-GILL





Gus Mayer; Joseph Magnin. The eight-button white cotton gloves, by Wear-Right. Left: Big blue and black coin dots crowded on full-skirted white cotton voile: late-day dress clinched by a black patent belt. By Mr. Blackwell, about $75. Henri Bendel; Wm. H. Block; Bullock's-Wilshire. Right: Crisp, curvy little white dress (and if there's anything that looks newer than black-and-white, it's white) with a slightly lifted waist. By Jane André, of cotton and rayon; junior sizes, about $30. At De Pinna; Harzfeld's; I. Magnin. Kidskin gloves, by Van Raalte. Dunbar chair. Below: Town dress with a spare little jacket—black and white pin stripes; the dress, sleeveless, black-topped. For town and travel (London, Rome, are easily within its scope). By Georgia Bullock, of cotton, about $110. Bonwit Teller; Dayton's; I. Magnin. Emme black straw hat.





FRANCES MCLAUGHLIN-GILL

At what age can a little girl be expected to dress herself? Without so much as a glance at Dr. Spock, we can field that one. The answer is, at three years—if it's a dress like this seersucker whizz. It wraps around, buttons on—with three pearl buttons a person can really get hold of—and has no sleeves to struggle with; the narrow pull-through sash was negotiated by our three-year-old demonstrator with a minimum of heavy breathing. Further assets of this dress—it opens out flat for drying or packing; no ironing needed. Dress by Kate Greenaway, in green-and-beige striped cotton seersucker; sizes 3 to 6X. About $6. White slip, edged with lace; white panties, lace-trimmed; both of Dacron-nylon-and-cotton, by Style Undies. Slip, about $3; panties, about $1. All, at Bonwit Teller; Woodward & Lothrop; Stix, Baer & Fuller. Dress, also at Hutzler's; Hudson's. Strapped white sandals at Bonwit Teller.

The dress-yourself dress

WHERE THE ALEXANDER GIRARDS LIVE AND WORK

A modern architect's Santa Fe pueblo that is old, new, and growing

"He is part magpie . . . and a Florentine one at that," Charles Eames once said of his friend, the noted architect and designer Alexander Girard. Alexander and Susan Girard's Santa Fe pueblo combines a quicksilver sensitivity to design, an unfettered spirit about what design consists of, with one of the more delightful breeds of magpie to find its way to the sandy reaches of New Mexico.

Eight years ago, the Girards and their two children forsook their house in Grosse Pointe, Michigan, to settle in the clear-aired serenity of Santa Fe. To shelter at once their living and their working activities, they chose a hillside adobe, the oldest part of which goes back some two hundred years, the newest part of which goes back some two months. Like the storied Pueblo Indians who added on and on to their pueblos (see Vogue, February 1, 1962), the Girards continued the process of at least five owners before them and added onto, remoulded, and altered their pueblo complex so that now it forms a quadrangle that encloses a central plaza.

Like the Indian pueblos, too, the Girard house grows not only laterally but vertically. The long, narrow room on this page was added last year on top of the living room, where there had been an outside, not-too-often-used *portal*. Under roofing of unfinished pine beams called vigas, long adobe banquettes, similar to those in the Pueblo religious kiva chambers, line the walls, have raw-silk-covered foam rubber pads, bolster arm rests, and Peruvian linen pillows. The *nichos* carved in the adobe wall around the black brick fireplace, form, with their contents, a wall mural. (Mr. Girard later applied this same idea, along with the lighting—minute light bulbs set between the vigas to give the look of a beamed midnight sky—in a lounge at La Fonda del Sol, the stunning New York restaurant he designed.) In the *nichos*, spotted among Pennsylvania Dutch things, are an Indian figure from India (directly above fireplace) and two Girard-made treelike plaster pieces (in arched *nichos* on either side of the black-brick fireplace).

On the left buttressed wall, above a rectangular peephole that allows Mrs. Girard a view of the dining room downstairs, hangs a collection of masks. On the right wall, amidst paintings and a clock, windows of different shapes and sizes offer small, framed, contained views of the piñon trees on the lower hills outside. At sunset, shafts of light coming through the crystal prisms play patterns around the room. The smallness of the windows, another Pueblo heritage, makes the house summer-cool winter-warm. The room is Mrs. Girard's private sitting room. "Nobody comes to Susan's room unless invited," Susan Girard said firmly—a lot more firmly than her tenet works in practice. For around the efficiently informal Girard house everyone drifts happily everywhere—guests, children, artists, dogs, cats—enjoying the Girards and their house, feeling as relaxed and as welcome as if the place belonged to Grandmother and the day were Thanksgiving.

(Continued)

BRUCE DAVIDSON

VOGUE'S FASHIONS *in* LIVING

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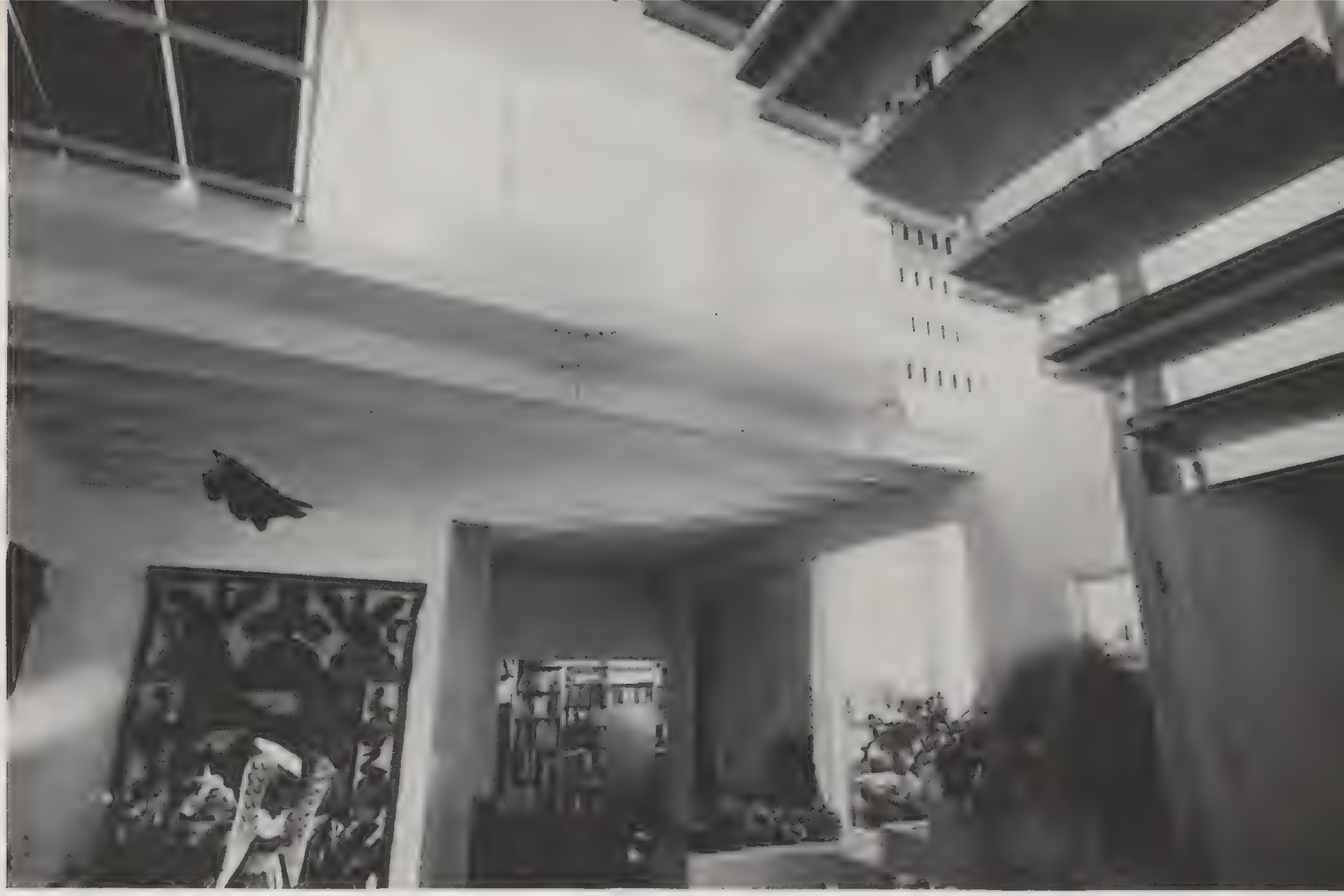
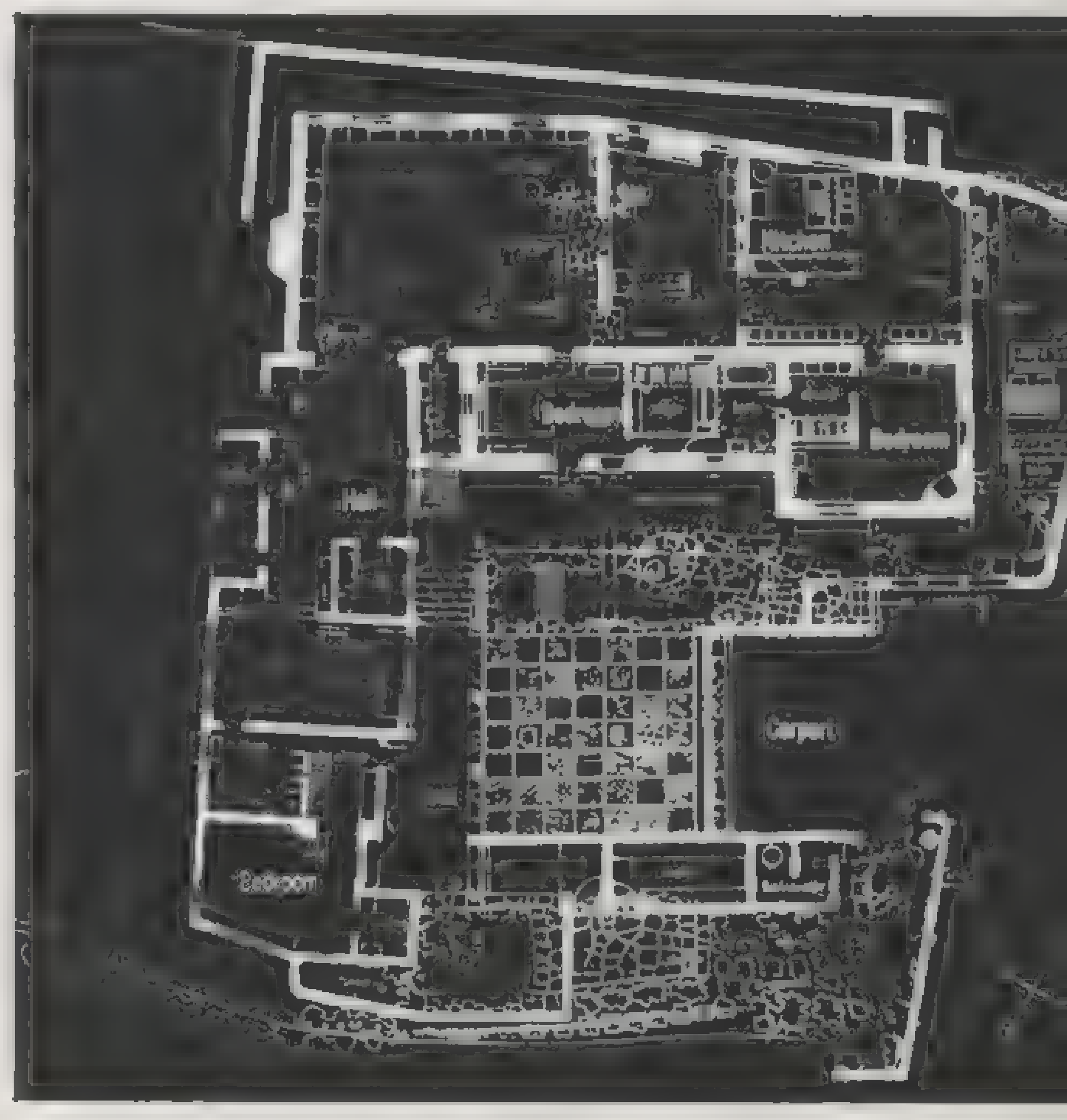


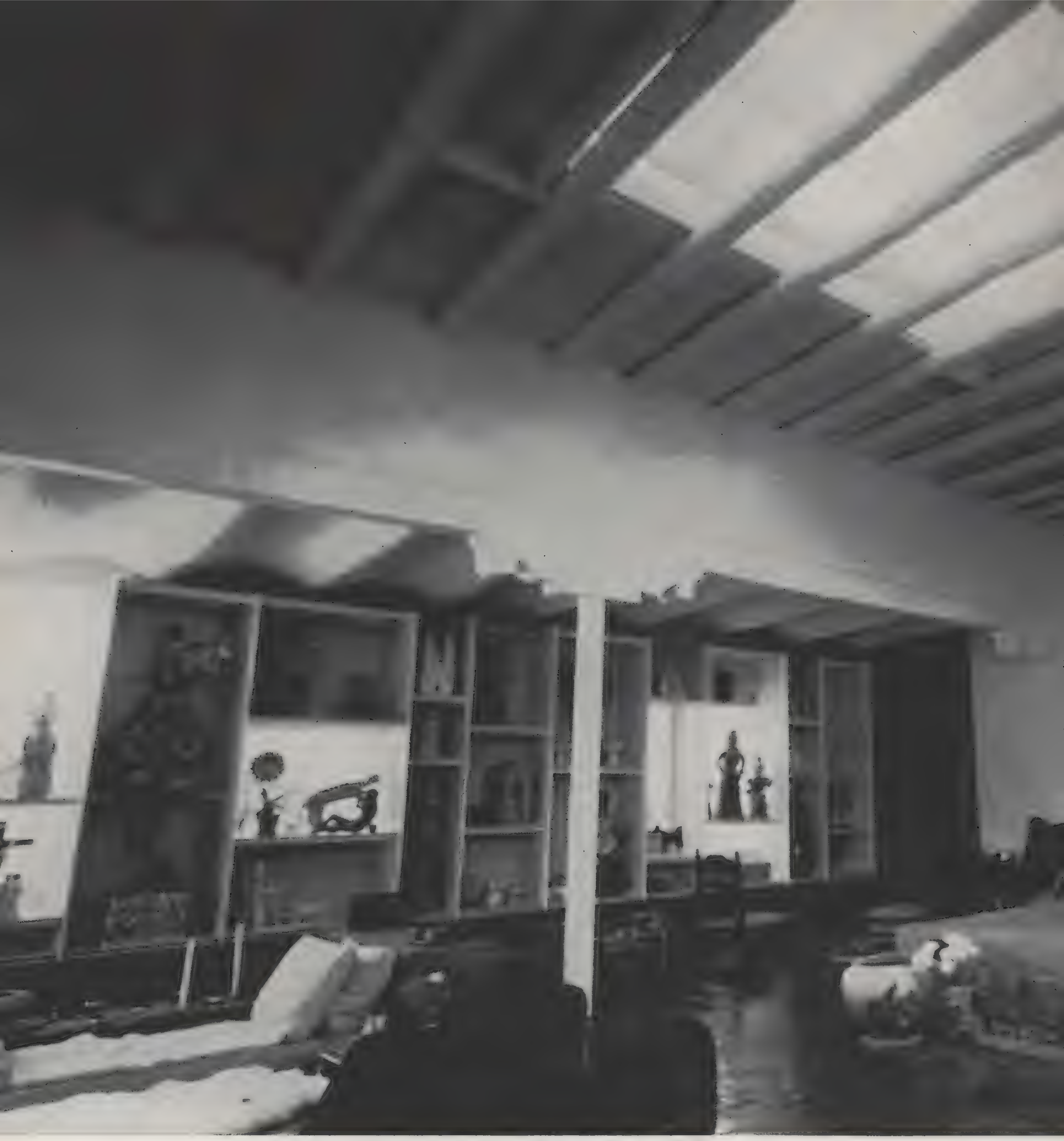
BRUCE DAVIDSON

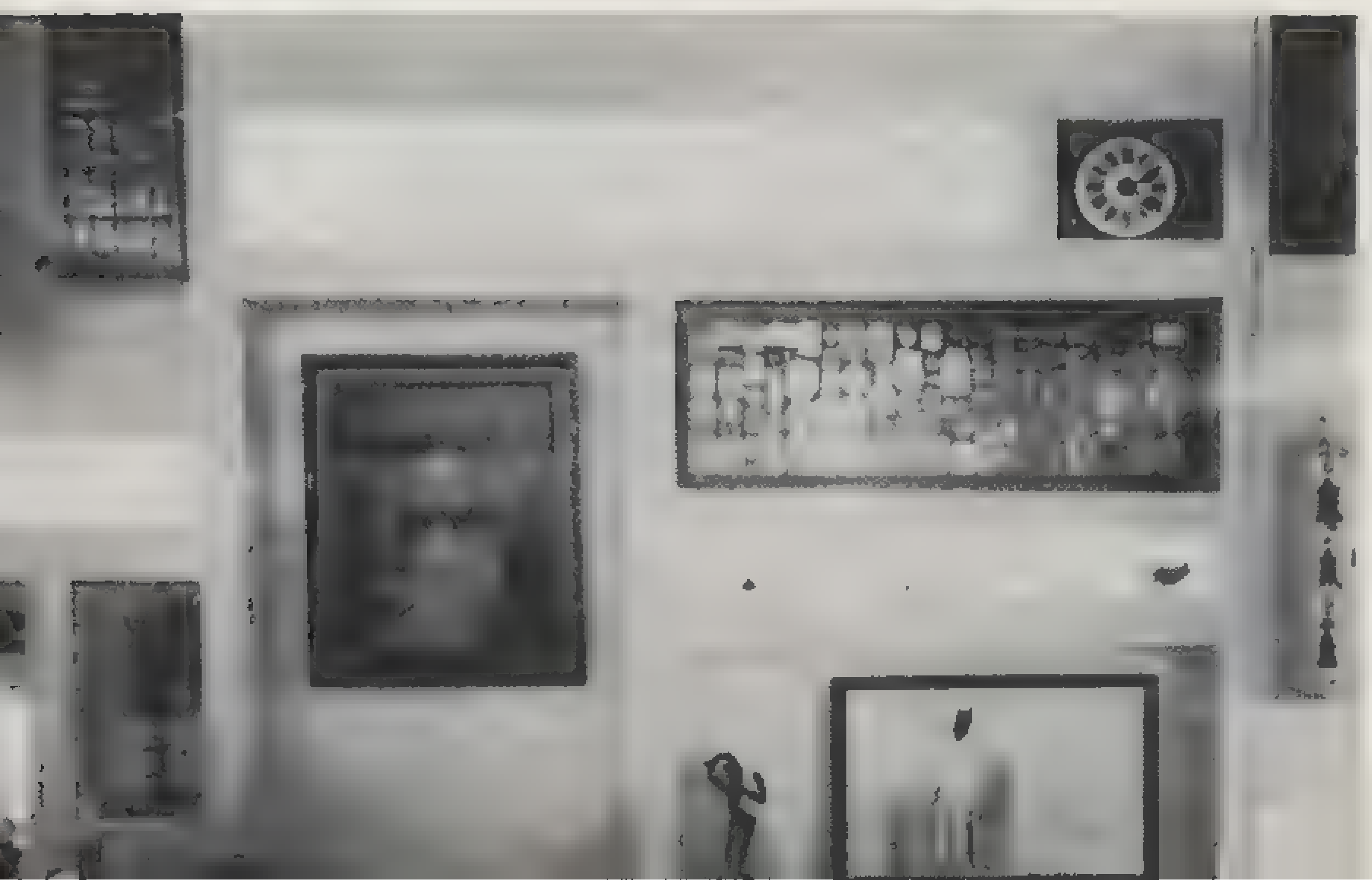
Where the Girards live and work cont.

In the Girard pueblo, living and working quarters flow together almost doorlessly. Made partly of old native adobe, which is recoated yearly with fresh adobe mud, and partly of modern cement blocks, coated once and for all with stucco—partly natural clay-coloured, partly stark white—the pueblo complex includes among its surprises small, sometimes hidden, gardens, a variety of *portales*, which is what New Mexicans call a porch, and a dozen different roof levels. "We chose the house at the outset because it afforded a lot of interior space which was adaptable to all the experimenting we like to do. Most of the ideas we try here later take shape in projects for clients," Mr. Girard said. The ladder-like, steel-framed open stairway in the living room, above, leads up to the drafting rooms of Mr. Girard's architecture and design office (the upper layers of the building exterior, shown below) where these ideas take shape for companies all over the country. The fascinating Girard kitchen, for example, a U-shaped adobe within an adobe, a brilliant jostle of colours shown in Vogue, January 1, 1959, was the prototype for the bar at La Fonda del Sol. The living-room storage wall, shown on the next page, generated the storage wall Mr. Girard designed for the Irwin Miller house in Indiana. And, besides ideas, all over the house grow plants, some on leave from the gardens, some permanently housebound, like the violets, the fernery at foot of stairs above. In front of the pueblo, below, a Tree of Heaven gets bigger, like the house, every year. (Continued)



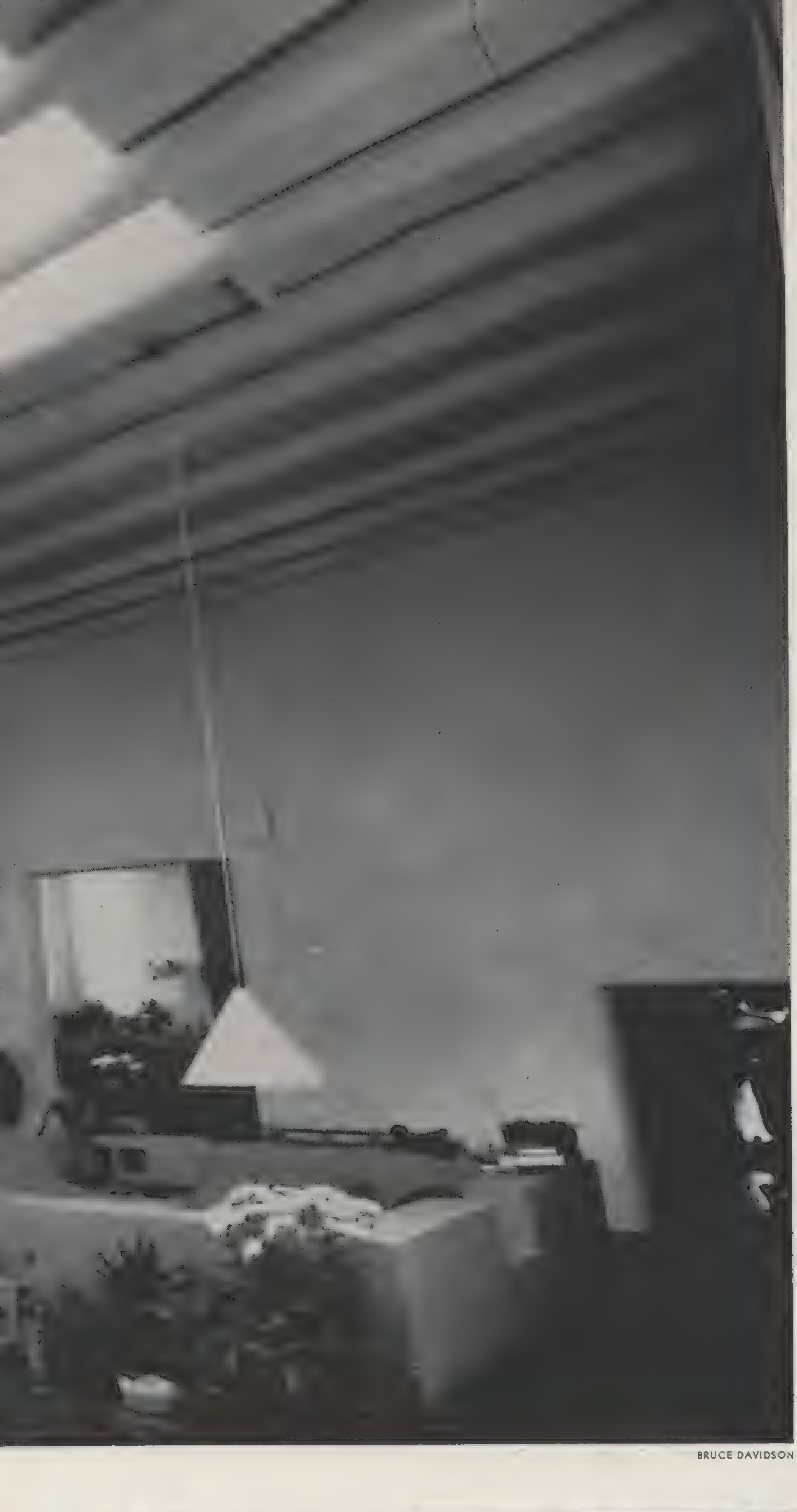
Top of page, stair hall to library.
Above right, layout of lower level.
Left, the many-levelled pueblo.





Above, the whitewashed adobe living room

Left, a wall segment in the sitting room



BRUCE DAVIDSON

Where the Girards live and work continued

What strikes a visitor to the Girard pueblo instantly is its expression of the owners' full lives, of their capacity to be interested in everything under the sun. In the raftered, stone-floored living room, left, a stuccoed concrete pit, coyote fur on its floor and Mexican goatskin on its sofa seating, provides one of the house's dozens of invitations to conversation. Overhead, light pours through a glass skylight, suns the plants that line the pit's exterior. One wall, windows and all, is a masterly-planned composition of a changing parade of treasures—such a changing parade, indeed, that by the time this is read there will probably be a whole new line-of-march of artifacts. Included in the composition at the moment of this photograph are, in the left window above a cactus plant, a carved wooden sun which Hopi Indians wear on a wrist band when they dance; the tiger busily eating the man is African folk art. In the peephole, below right, Indian bronzes take over one *nicho*, an old Spanish gilded figure of St. George stands on a built-out pedestal. The same peephole, left centre, opens to disclose the dining room below. The wall segment, below far left, contains an Early American primitive that belonged to Mrs. Girard's mother; an enamelled Austrian clock, circa 1820—the Girards used just the face, gave it electrical works; beneath it, a framed collection of Peruvian silver votive offerings; in the window, rock crystals; below that a bronze of Krishna; beside that, a drawing Steinberg did for the Girards of a handsome devil and a child. He named it after the Girards' daughter—"Sansi with her future." (Continued)

Left and right, a *nicho* in Mrs. Girard's sitting room opens to look down upon the white fireplace of the dining room.

Where the Girards live and work continued

"We are perennially delighted with the quality of light here and what it can do for the colours we use so much," Mr. Girard said of the pueblo that houses his office and living quarters. Lots of that good New Mexican light splashes into the library, right, onto its potted vines and cacti, its shaggy Moroccan tribal rug, an African wood folding chair, and an impy brass angel, a model of a weathervane Mr. Girard designed for a client. This angel is permanently grounded on a white formica-topped desk, where she has a good view of old Russian architectural prints on the wall and often of Mrs. Girard at work at the desk.

More of the light flickers into the house's three dining sections, the formal dining room, below left and centre, and the informal dining room and the outdoor dining garden, below far right. At tables in either of these places, guests enjoy the finesse of Mrs. Girard's rather famous cookery, sometimes her good *pozole*, a Mexican stew she makes principally with hominy and pork and frequently serves with cheese *enchiladas* and *sopaipillas*, a fried, puffed bread that is a New Mexican specialty. In the informal dining room, basket chairs encircle a table that is round, marble, and warmed in cool weather by the fragrant flames of piñon logs burning in the adobe corner fireplace.

Suspended from the ceiling of the formal dining room by nylon-coated steel wires, the legless table is simply well-scrubbed, unwaxed pine board—"we remove grease and stains with Energine." A framed piece of local embroidery visible high on the right wall in the photograph, below centre, twines two letter S's, for "Sandro and Susan." (Mr. Girard is Sandro, Mrs. Girard, Susan.) The letters could stand, too, for how a visitor feels amidst the inventive enchantment of the whole Girard pueblo: very Sans Souci.

BRUCE DAVIDSON

Above, the library looks onto a *portal* and garden.

Left, the formal dining room opens doorlessly onto the living room.

Left, in the formal dining room, a legless pine table, suspended from pine rafters.

Right, in the glass-walled informal dining room, a New Mexican carved figure on round, marble table, an adobe corner fireplace.

INVISIBLE VALISE IN MEXICO

BY KATE SIMON

A small, quick woman who wrote the happy "New York Places and Pleasures: An Uncommon Guidebook," Kate Simon has now done a new book for Meridian Press, "Mexico Places and Pleasures: An Uncommon Guidebook," to be published next autumn. From it comes much of this article, her sixth for Vogue. She puts in an understanding of people—not just routes and monuments. She does those, too—in fact, before writing her new book, she explored Mexico thoroughly for two revisions of that long-playing standard, "New Guide to Mexico" written by the late Frances Toor.

The favourite Mexican cliché is that it is a country of contrasts. Yes and no. The fascination lies not in the opposition of the country's extremes, but in their meeting, in the constant union of discordants: cruelty bound up with gentleness; mosaicked glass skyscrapers shadowing thatched huts; rapid progress skimming across conspicuous antiquity.

These and other pleasures of Mexico require an extra valise—intangible and more important than the rest—for carrying attitudes, the travellers' and the hosts'. Being a contented tourist requires some of the ingredients of a contented marriage, a willingness to be pleased and pleasing, and some self-knowledge. Are you the kind who will find the Oaxaca market too earthy? Or can you admire its garbage of green pineapple spears and golden orange rinds? Can you ride a second-class bus along with restless chickens and quiet Indian babies like ripe plums? Or must you sleep on good mattresses? In other words, should you confine yourself to the sybaritic charms of Mexico City, Cuernavaca, and Acapulco or can you venture happily into the over-ripe Gauguin villages of the tropics, armed only with mosquito repellent and a receptive eye? Most importantly, can you accept modes of living and thinking which aren't yours, which may bewilder, appall, and enchant you in turn?

For instance, one of the odd enchantments is the use of the diminutive. "Ahora," meaning "now," bespeaks a sober intention of getting a thing done soon; the addition of one diminutive, "ahorita," lengthens the chain between promise and deed; the second, "ahoritita," propels possibility into improbability; "ahorititita" becomes a joke.

Ask a Mexican where he lives and, having told you, he will add, being the most courteous of men, "There you have *your* house" or, "My house is your house." (The only person in Mexican history who acted on this phrase was Cortes. Hearing it from Montezuma, he proceeded to take not only the house and its treasures, but the rest of the Aztec empire as well.) "At your command," "to serve you," have a pleasing, lace-ruff flavour, but one should be aware of another aspect of good manners. Since he considers it impolite to say "I don't know," the Mexican in the street will often give you full, confident directions, often improvised, simply not to disappoint you.

About fifty miles up in the wild mountains of Chiapas from Tuxtla Gutiérrez—an ambitious and brashly painted city—lies seclusive San Cristóbal de las Casas, a town with downcast eyes and a small voice. Its squares, streets, and churches (the uncomprehending work of Indian apprentices) are unimpressive. It is the local Mayan men, the Chamulas and Zinacantecans, striding through the town with the sombre dignity of ancient warriors who give Las Casas its unique character and style. They carry themselves with a classical nobility which derives from the immaculate whiteness of their handsome costumes, from the Greekness of their beautifully sculptured brown legs in the high-backed sandals of Hellenic art, from their stately gravity and sure stride. The women, on the other hand, are shy, unkempt arrangements of dark shapeless folds of wool, hung with babies and bundles, dim backgrounds for the brilliant men. There are few towns in Mexico that show their Indian life so readily, nor is there another which can boast a European king and queen: Franz Blom, an anthropologist whose fief is the whole state of Chiapas, and his wife, a photographer who has documented the area and walks through her realm with the same grand confidence as do the Chamula chieftains.

As you drive into town you may be engulfed by a wave of boys. Whomever you choose as guide (probably the boy with the biggest, most opaque black eyes) will teach you much about the Mexican child. He can wait and wait and never show impatience. His fine antennae will search out your mood, to which he will accommodate. He will not complain, nor betray hurt or hunger or thirst, and he will eat what is offered him in delicate, slow bites as if he weren't hungry at all. Sometimes he is general factotum in a country hotel (like the Español in Las Casas, for instance) where he sleeps on a straw mat at the entrance, guarding and admitting late-comers. He gardens, sweeps the walks, waits on table, runs errands—always on call. Nor does he necessarily want time off: the kaleidoscope of hotel life is his school and theatre. In it he has learned the resourcefulness and *(Continued on page 193)*

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DECISIONS THAT MAKE THE BEAUTY DIFFERENCE

Continued from page 164

bronze and the skin needs a rev-up to assure a clear take for them. If a woman doesn't know the what's-for-whom in the tempting maze of treatment cosmetics, she is likely to fuzz the picture.

Here are some guide lines to steady her hold: Any summer conditioning regimen worth its salt starts with a cleansing cream. There are five species of these.

1. The emollient creams thick and fluffy, speak most effectively to dry skins—among them, Caron Démaquillant Crème, Imperial Formula's Deep Cleanser, and Dorothy Gray's Dry Skin Cleansing Cream. Two cleansings at a throw are better than one, both followed by a brisk splashing with a mild skin lotion.

2. The lighter weight solid creams, usually translucent, that appear to liquefy on the face, are pointed at normal to not-too-dry skins—perhaps Elizabeth Arden's Cleansing Cream, Stendhal's Francesca. A non-astringent freshener lotion clinches their action, too.

3. Actually, a cleansing cream need not be a cream at all. It might be one of the "milk-shake" lotions, Helena Rubinstein's Herbessence Cream Cleanser, Revlon's Clean and Clear, Jacqueline Cochran's Stimulating Rays Lotion. There are cleansing oils, too, rich amber-coloured or clear, such as Estée Lauder's Cleansing Oil or Fabergé's Make-up Remover. The lotions and oils get best results with normal to oily skins, followed by an astringent freshener.

4. The cream-and-water-solvent cleansers, foamy creams that are massaged into the skin and removed with water—Noxzema's Skin Lotion, Lancôme's Fraicheur—have a special way with oily complexions. Many contain ingredients to clear up skin difficulties—Max Factor's Gentle Foam Cleanser and John Robert Powers' Activated Pore Cleanser.

5. Some of the stronger astringent fresheners can double as quick, portable cleansers for normal to oily skins—easy to pack away in a beach bag or use on long plane trips. Their first intention, however, is to give the final freshening touch to a cream or lotion clean-up of normal to oily skins. Some are Georgette Klinger's Lotion, Revlon's Liquid Asset, Jacqueline Cochran's Preparation B 1 for Normal or Oily Skin. There are other liquid quick fresheners intended to do a cleansing job on their own without the help of a cream or lotion. In this category: Bonne Belle's 1006 Lotion; Germaine Monteil's Super-Tone, Frances Denney's Crystal Clear Cleanser, Yardley's Sponge and Sparkle. These take on all types of skin, but dry skins may find with their use the need for a rich night and day moisturizer.

After the cleansers come the daytime conditioners, the moisturizing cosmetics that set up a base for make-up while carrying on a therapeutic action behind the make-up lines. Sensitive, dry skins need the richer of these—perhaps Imperial Formula Pro X, Coty's Vitamin Moisture Balancer for Dry Skin, Orlane's Lacta-Cream, Estée Lauder's Re-Nutria. Skins with the problem of make-up discoloration—the golden beige foundation that after an hour or so turns jaundiced—can achieve a stabilizing effect from moisturizers with an acid-alkaline balancer in them—Charles of the Ritz Revenescence, Max Factor's Active Moisturizer.

Sufficient to the day, these need to be reinforced with night creams. Strong beauty supporters, the night creams take into account all kinds of skin idiosyncrasies. They range from the light moisturizing creams for young skins to creams brimful of benefits for mature skins. In the former category, Tussy's Moisture Lotion, DuBarry's Moisture Petals; in the latter, Yardley's Infinite Beauty, Elizabeth Arden's Crème Extraordinaire, Germaine Monteil's Bio-Miracle.

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AFTER-DINNER SWEET TALK

10 European desserts for American kitchens

BY ELAINE ROSS

EDITOR'S NOTE: *On the commendable theory that a dinner's well that ends well, Elaine Ross has compiled over two hundred end-of-dinner recipes in a book,* European Desserts for American Kitchens, *which will be published soon by Hastings House. For her new book, Mrs. Ross, who previously wrote the* Reduce and Enjoy It Cookbook *and, with Juliette Elkton,* Menus for Entertaining, *has tested and translated the most fascinating European dessert conversation-pieces into American terminology. "European recipes rarely specify oven temperature, size of pans, baking time, and so forth; for some European ingredients, what's available in this country must be substituted," she said. "Complete testing of each recipe was imperative if this dessert book were to be workable in America." Here, ten of her European desserts, all ready to work when you are.*

LINZER TORTE

(Jam-Filled Nut Tart)

YIELD: 18 bars or 8 dessert servings

An Austrian classic, a tradition worthy of preserving. (Use the dough to make *Linzer* Cookies, too: Pinch off marble-size balls of the dough, and roll them between the palms of your hands, making baguettes about two inches long with tapered ends. Bend these into crescent shapes, place them on lightly buttered cookie sheets, and bake them at 350° for 12 minutes or until golden.)

For the torte, preheat oven to 325°. In a mixing bowl, combine **10 tablespoons butter, softened, ⅔ cup sugar, 1¼ cups flour, sifted, 1 cup ground almonds, 1 teaspoon grated lemon rind, ¼ teaspoon cinnamon, 2 egg yolks,** and **2 hard-boiled egg yolks, mashed.** With the fingers, work all ingredients to a smooth dough. Press half the dough into the bottom of a well-buttered 8-inch square pan. Spread with **3 tablespoons softened apricot or raspberry jam.** With the palms of hands, on a lightly floured board, roll remaining dough into pencil-thick rolls. Press rolls lightly around sides of pan, and in a lattice over jam-covered dough. Bake for 45 to 50 minutes until pale golden. Fill spaces between lattice with an additional **3 tablespoons jam,** and cut into 18 bars.

Linzer Torte may also be baked in a 9-inch pie plate or spring-form pan, and cut in wedges at the table.

BEIGNETS À LA DIJONNAISE

(Meringue Fritters)

YIELD: 12 beignets

First, make small meringues: Preheat oven to 250°. Beat **2 egg whites** until stiff. Gradually add **½ cup sugar,** beating all the while, and continue beating until the sugar is dissolved and the mixture thick and glossy. Spoon meringue mixture into a pastry tube or bag fitted with a plain round opening, and pipe twenty-four 1-inch rounds, spaced 1½ inches apart, on buttered cookie sheets. (You may do without the tube and just place heaping teaspoonfuls of the meringue mixture on buttered sheets. However, I find it easier and quicker with a pastry bag, and the meringues are even and smooth, though in this case appearance doesn't matter because they are dipped in batter and fried.)

Bake for 20 minutes, turn off heat, and leave in oven 1 hour to dry. With the point of a sharp knife make a small depression in the bottom of each meringue. Fill with **½ teaspoon of black currant jam (or other thick flavourful jam),** and put together in pairs.

An hour before serving time, make a batter by beating **1 egg** with **½ cup flour,** gradually add **⅓ cup milk,** and beat until smooth. At serving time, dip meringue in batter and fry in deep fat 375°. Drain on absorbent paper, dust generously with **powdered sugar,** and serve immediately.

GESZTENYEKOCH

YIELD: 4 to 5 servings

Chestnuts are widely used throughout Europe both as a vegetable, and as a dessert ingredient. This Hungarian soufflé is an example of the latter.

Preheat oven to 425°. In a saucepan, mix **⅓ cup sugar, ¼ teaspoon salt,** and **¼ cup flour.** Gradually add **1 cup plus 1 tablespoon milk,** and stir (preferably with a whisk) until smooth. Cook over low heat, and add **½ cup Grand Marnier** and **5 lightly beaten egg yolks.** Return to heat and cook a minute more, or until thickened. (Do not permit it to boil.) Re-

(Continued on page 190)

PRECIOUS MOMENT . . . warmly captured in the lasting glow of a STIFFEL lamp combined with a table. Illustrated: Fine old brass accents on black and fruitwood, 55½ inches in height, tray diameter 15½ inches. Three-way standard socket with 8-inch reflector bowl. $80.00* Available at fine stores throughout the country. For descriptive literature address The Stiffel Company, Chicago 10, Illinois.

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AFTER-DINNER SWEET TALK

Continued from page 189

move from heat once again. Drain the contents of a **9½-ounce jar of marrons in heavy syrup.** Break each marron into 2 or 3 pieces, and fold into the hot custard. Beat **5 egg whites** until stiff but not dry, and fold into the custard. Pour into a buttered and sugared 8-inch soufflé dish. Bake for 25 minutes (for a rather moist soufflé; a few minutes more if you like it dry). Dust the top generously with **powdered sugar.** Heat **¼ cup Grand Marnier,** ignite, and pour blazing over the soufflé. Pass the following sauce separately: To **2⅓ cups Vanilla Sauce,** add **¼ cup Grand Marnier,** and fold in **½ cup heavy cream,** whipped stiff.

How to make VANILLA SAUCE

In a saucepan, mix **2 tablespoons cornstarch, ¼ cup Vanilla Sugar,** and **3 egg yolks.** Stir in **2¼ cups milk.** Cook over low heat, stirring constantly, preferably with a whisk, until the mixture coats a spoon. Remove from heat and cool, stirring occasionally to prevent the formation of a skin.

How to make VANILLA SUGAR and CONFECTIONERS' VANILLA SUGAR

To make Vanilla Sugar, slit a vanilla bean, cut into 2-inch lengths, and place in a covered jar or canister with **2 cups sugar.** Allow the flavour to permeate the sugar for three or four days before using. Replenish sugar as it is used up. The flavour of the bean is retained for about six months. To make Vanilla Confectioners' Sugar, use confectioners', instead of granulated, sugar.

CRÊPES BRUXELLOISE

(Crêpes with Ice Cream)
YIELD: 6 servings

Make 1 recipe Basic Crêpes. In a large chafing dish, over direct heat, melt **4 tablespoons butter.** Add **½ cup sugar,** and cook for 1 minute. Add **1 cup light rum,** heat until the rum is warm, and ignite. After the flames have died out, bathe 12 crêpes, one at a time, in the syrup, and stack them on one side of the pan.

Working quickly, place a crêpe on a dessert plate, top it with a scoop of **vanilla or coffee ice cream,** cover it with another crêpe, spoon a little of the syrup on top, and scatter **1 tablespoon of slivered almonds** over all. Repeat with remaining crêpes.

How to make BASIC CRÊPES
YIELD: about 12 crêpes

Sift together **½ cup flour** and **½ tablespoon sugar.** Beat **2 eggs,** preferably with a whisk, add dry ingredients, and beat again. (A French wire whisk makes lumps disappear like magic.) Gradually pour in **½ cup milk** and **½ cup water,** and continue beating until batter is smooth.

Over high heat, heat a heavy 6- to 7-inch frying pan until a speck of butter sizzles at the touch of it. Brush bottom of pan with just enough butter to coat it, ladle about **2 tablespoons of batter** into pan, tilting it so that the batter covers bottom. Fry until slightly brown on bottom and dry on top. Turn with a spatula, fry other side for 20 to 30 seconds and tip out onto a plate. Repeat until batter is used up.

FRAGOLE DAMA BIANCA

(Strawberries with Cream Meringue)
YIELD: 8 servings

Four hours ahead, stem, wash, and drain **1 quart of firm, ripe strawberries.** In a bowl, mix **¼ cup almond paste** with **⅓ cup orange juice** and **2 tablespoons sugar.** Slice berries into the bowl, mix gently with almond paste mixture, and refrigerate.

Two hours before serving time (no earlier or the meringue cream won't hold up), beat **2 egg whites** until foamy, gradually add **6 tablespoons sugar,** and continue to beat until meringue is thick and glossy. Fold in **½ cup heavy cream,** beaten stiff, and **¼ cup sour cream.** Pour berries into serving bowl, spoon cream mixture on top, refrigerate.

Try this recipe, too, with peaches or raspberries or both.

MOLLVAD

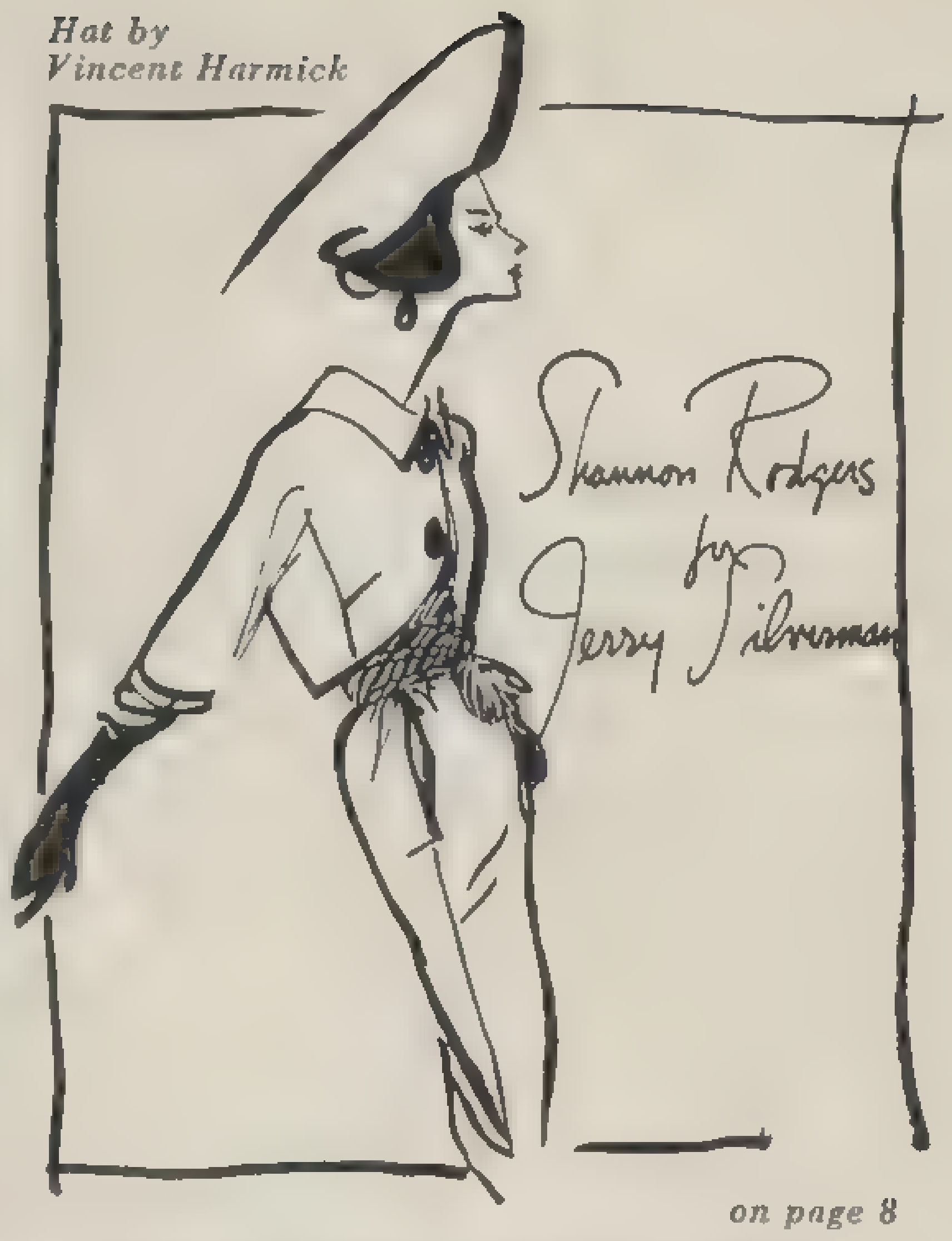
(Icebox Cake with Prunes)
YIELD: 10 to 12 servings

Mollvad translated from Swedish means mole, certainly a strange name for a perfectly delicious icebox cake. When you learn that *Mollvad* contains prunes, hidden under a layer of cream, the reason behind the name becomes more obvious. Nevertheless, I do not enlighten the uninitiated beforehand; this is one case where the rose-by-any-other-name theory has been carried too far!

Cook **¾ pound of extra large prunes** (about 24), in water to cover, until tender. Drain and cool the prunes, and remove pits. Replace each pit with a piece of **candied orange rind.** In a small saucepan, soak **1 tablespoon gelatine** in **⅓ cup cold water** for 5 minutes, then heat slowly until gelatine is dissolved. Remove from heat, and cool. Beat **2 eggs** with **⅔ cup sugar** until thick and light, add cooled gelatine, and stir until blended. Beat **2½ cups heavy cream** until stiff, fold half the cream into the gelatine mixture, and reserve the rest. Place the custard cream and reserved whipped cream in the refrigerator.

Split **20 ladyfingers** in half, lengthwise. Lightly butter the inside

(Continued on page 197)



Hat by Vincent Harmick

on page 8

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Make-up with skin benefits built in

Details about page 156

Newest way to get fast action on problem skin: treat it all day to the kind of benefits that night creams and lotions supply. One plan that has all the virtues of simplicity combines a cleansing lotion with a make-up and two types of powder—all medicated to do marvellous things for skin, especially if it has a tendency to be oily. The skin lotion—cool, milky—is the rinse-away sort, leaves the face feeling fresh and clean but never taut; it doubles as cleanser and night-cream. The moisturizing make-up, the powders (loose and pressed), come in four shades, including one very new, pale tone, Creamy Light. All, part of Noxzema's "Cover Girl" plan; at Altman's.

The mirror with the phenomenal wing-span on pages 156-157 is a five-part sectional that gives a woman a 360° view of herself. It's lit with special complexion lamps to bring out true skin tones; they light both face and glass, so that no deceptive shadows creep into either one. The wings fold back to fit any standard-size dressing table. The mirror is by Shadows Out, costs about $90; at Altman's; Neiman-Marcus; I. Magnin.

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"HANDSOME, ALERT..."

(Continued from page 153)

One light switch in the kitchen turned out to be hooked up only to a plug back of the working counter, intended for appliances. It was impossible to wash one's hands in the cramped confines of the downstairs lavatory without hitting the backs of one's knees against the front of the toilet. The woodwork above one of the stereophonic-speaker cabinets did not join properly. One of the bank of light switches in the front hall did not connect with anything, while a switch was needed badly in the dining room. It was no longer too cold to paint the outside woodwork, but the back porch still had only its one coat, and the border around the front door was the wrong colour. Nobody had come to prepare the grounds for seeding, and the hardware for the French doors had not arrived.

The screens to the four French doors had, naturally, remained shut throughout the cold weather but now, on being opened, they instantly swelled and could not be closed again. The pink stucco which composes the exterior surface of the house had developed a number of ominous cracks, and there were two or three long black streaks on it where gutter pipes had not carried the rainwater off adequately. The ceiling light fixture in the dining room, placed by the architect alluringly off-centre so as to come directly in the vista from the fireplace end of the living room through to the furthest French door, proved to set table, chairs, rug, and everything else so far over to one side of the dining room that, at a dinner party, the maid could not get around the table. The door to my husband's bathroom, not four feet from where his head rested in bed, had taken to rattling at night in the air from the open window. The plug from my bathroom basin lay, naked, on the marble slab, the fields lay red and unseeded all around us, and the hardware for the French doors had not come.

At the same time, since now "weoned awone home," it was necessary to take steps to get it paid for. Any cash we once possessed was, by now, long spent on the contractor's and architect's interim bills. What was in order was a mortgage. Fortunately in Virginia they call it a deed of trust, a euphemism which helped me to dodge the images which the word mortgage carries to New England ears. The least of these was a picture of myself and my husband turned out into another blinding snowstorm, me with something or other in my arms in lieu of baby (possibly that bathroom stopper?) while the stern, black-clad shape of Eviction stood pointing from the front door (still with its border the wrong colour).

Our first real, non-fantasy jolt was to learn that, for a deed of trust, the titles to the three parcels of land which compose our property would have to be searched, at considerable expense. We had *had* them searched years before, when we bought the pieces of land. But it appears that no lawyer will trust another lawyer's search of a title, and moreover the Bar Association will not let him so much as trust his own search, if it was made more than ten years previously.

Many and complicated were the legal and financial preliminaries to our being allowed a deed of trust for the remainder of our indebtedness on the house, but they seemed simple beside the vicious circle within which we finally revolved; a deed of trust could not be granted us until the contractor's bills had been paid in full, and we did not feel we should pay the contractor's bills in full until all the work on the house was completed. The only solution was to persuade the contractor to persuade all twenty-four subcontractors to sign waivers to a thing called a mechanic's lien—a right-to-payment guarantee—as assurance they would not sue for any residual sums owed them. Even that was accomplished; passed; and a day came when I found myself driving in to the bank with a note on which my husband had put his signature before leaving for work. The note was for a short-term loan of funds from the bank, with which we could pay the contractor all but a certain withheld sum of what we owed him, which would clear the way to the granting of a twenty-year deed of trust to us, at which glorious, culminating moment, as my husband put it, the bank would own the house.

I turned out of our driveway into the road that sunny March morning, and, with the turn, the house came back into my view: pink, beautiful, vibrant with power, fitting its surrounding red acres like a capstone. As I straightened the wheels of the car out, my elbow brushed against the large brown leather handbag on the seat beside me, within which reposed that bank note which would tie us to this place forever, or as near as makes no difference. I reflected wryly that it didn't much resemble, except in size, that other handbag, the one that was to contain the securities and jewels spelling freedom. Then I drove on into town, past rows of forsythia bushes drowned in showers of golden bloom, Judas trees coming into purple bud, orchards white with cherry and pink with peach. Over the meadows birds were flying in scalloped curves, and a bobwhite spoke up from the honeysuckle vines that draped the snake fence bordering the road, all in the clear air of ten o'clock in the morning.

Town struck me with almost the impact of a new place, for I had been kept so busy in the country that, far from driving back and forth too often, or having been lonely out there, I had scarcely had time to sit down and read a book. And as for all the other fears of living in the country—of prowlers, of having the light fail, of tainted water, or being left without help, most of all of the responsibility of ownership—here my train of thought was broken off. I had parked the car in front of the bank and was getting out on my side, when I had to step abruptly inward to avoid a Chevrolet sedan coming somewhat uncertainly down the street.

The car looked familiar, and I peered through the dazzle on its windshield to see who could be driving it. The sun went behind a cloud, and suddenly the driver was entirely visible. It was the Barkley boy, sitting up very straight behind the wheel of the family car, handsome, alert, a real young blade. Since we'd left Ashburton Road he must have achieved Virginia's licensable driving age of fifteen. He saw me too, and his face broke into a smile filled with recognition, confidence, and liberation from the coils of childhood. We beamed at each other in complete accord, for that moment before his car passed me and went wavering around the corner out of sight.

Then I went up the steps into the bank. As I pushed open the heavy glass door, my interrupted train of thought resumed itself. *And as for all the fears . . .* it began, as I crossed the lobby towards the offices at the back, swinging the large leather bag that seemed all at once to contain, far from bondage, a mechanism or legal instrument to cut knots with.

INVISIBLE VALISE IN MEXICO

Continued from page 186

worldliness which enable him to procure flowers or idols or marijuana with unruffled grace and tact.

Morelia is a dignified, colonial bluestocking of a city with a heritage of intellectuality still kept alive by good schools and a fine regional museum housed in lordly old buildings. Its more fleshly charms are "Morelianos" (milk and sugar transmuted into thin discs of nectar) and one of the most comfortable and comforting inns in Mexico, the Villa Montaña. It sits peacefully on a hill overlooking the town, exuding repose and welcome, the work of an American whose taste and imagination hover around the bountiful table, the lovely guest cottages, the terraced walks, the heated pool, and the spacious salon. The guest is indulged as if he were rare and delicate, a pleasant experience in a world where hostelries grow increasingly large and coldly glassier.

Inevitably, the visitor finds himself in Morelia's market, possibly to look for one of the good, local serapes. What he will find most commonly is the glisten of plastics, which, if any one single material can be said to have changed the face of Mexico, is it. A slick sheet now envelops the baby who once was wrapped against the rain in a fold of cotton *rebozo*. The farmer's lovely rush raincoat (very much like the reed coats in Japanese prints) is being replaced by a sheet of pink plastic which brightens a vista of sodden fields. Plastic pants cover the uncertain bottoms of little children—except in the tropics where the babies are as unbound as the piglets. Plastic covers the cake and candy trays of vendors, replacing the traditional sheet of flies. These changes are deplored by the old Mexico hands who miss the aesthetics of beautifully arranged mounds of vegetables planted on dusty sidewalks, surrounded by highly-scented discards—more "real" and certainly more picturesque than the cool hygiene of plastics. But, with some of the colour has gone much of the hazard.

That which makes Mexico City fascinating is often hidden in the old neighbourhoods into which too few visitors wander. Here are the majestic colonial houses of soft, red tezontle stone, carrying niched saints and crenellated roofs. It is here that one finds the great markets like cornucopias, spilling gems of chilies, pearls of onions, garlands of herbs, bursts of flowers, and the meandering allies of medicinal herb stalls, staffed by dignified curers who tell medical miracle tales. The almost overwhelmingly rich Museum of Anthropology (actually, mainly archaeology) is here, as well as a remarkable government arts and crafts school. It is here, too, that one stumbles into sunless passages filled with dirt and poverty of the kind which appalls the tourist in whatever city he finds it.

The consolation is that it was much worse as little as fifteen years ago. The doorways of office buildings in Mexico City were the bedrooms of frozen bundles of homeless boys protected from the night cold only by each other and discarded newspapers. Now they work for their keep or the government shelters them. Protection against the crawl of cold used to be pulque for the men and cotton *rebozos* for the women; the sweaters now worn are thin and the shoes insubstantial, but they exist. Soft-hearted (guilt-ridden?) tourists may be pained by a populace which buys one cigarette out of a five-cent pack, one aspirin tablet at a time, and sewing thread in measures of a few yards. It may help to know that not too long ago these same people found their cigarettes in the gutters, and were too dispirited to sew.

There are, happily, lighter problems to cope with. For instance, what to make of Villahermosa and the mangoes which hang like amber pendants from its deep green trees. Villahermosa is a collage of a town, compounded of exaggerations and contradictions. Most Mexican towns have one *paseo* (the circular pre-courtship walk brought from Spain); Villahermosa has two. The town sits by a brown, slow river which floats an astonishing assortment of broken-down craft delivering goods to a blowsy, teeming, profligate market, while only a few blocks away is the Museum—air-conditioned, calm, orderly, intellectual, and quite important, particularly for its displays of "Olmec" artifacts, some awesomely huge, some awesomely beautiful, from a culture of which tantalizingly little is known. A few of the "Olmec" figures—two-ton stone heads of baby Buddhas in football helmets—have been placed in a park on the out-

(Continued on page 194)

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INVISIBLE VALISE IN MEXICO

Continued from page 193

skirts of town.

They sit in depths of rich foliage shaded by mango trees which drop their fruit as free lunch—if you can handle the mango. The mango season starts in May and ends in July, time enough to enrich the lives, glue the fingers, and stain the clothes of thousands. Mango eating has as many schools and factions as Martini mixing; it even has its own especially devised fork. Fifty years ago, Charles Flandrau wrote in *Viva Mexico!* that the best method was to eat mangoes near running water, stripped of all clothes. No improved method has yet been found.

From Villahermosa one can take a small plane to Palenque to see the remains of what must have been one of the most beautiful and aristocratic of Mayan cities. Its few remaining buildings, serenely proportioned and crested with white stucco lace-work are set like a stage for momentous deeds against cadenced jungle-covered hills. One can almost touch the surrounding quiet which trembles with ancient echoes, with the silent voices of the highbred, elegant figures which decorate Palenque's walls.

Besides its own great intrinsic interest Palenque might, the visitor thinks, hold in its remoteness a good, quiet night's sleep. In Oaxaca the church bells clanged early and mellifluously in a contest of holiness. Veracruz never slept at all. Obscure Cuautla houses a jukebox, a shrieking behemoth which devours sleep. Sourly viewing the brilliant day through bruised eyeballs you have moved on to remoter tropics where the soporific air should make a cocoon of sleep. You yearn towards the hammock slung across the porch of the hotel. But a tropical hammock is a sly thing: it may throw you out or try to cover you, like a shroud, and then slowly crack your neck. By observing your neighbours on the porch, you learn to outwit it and soon sink into the yielding cradle, balmed in the night-blooming fragrances. A stallion gallops wildly in his enclosure. A burro laughs at him in macabre guffaws. An impatient rooster decides to awaken the hens. The pigs begin to splash and grunt; the ducks quarrel, the turkeys rattle in moronic alarm. After a tortured century, the tattered quiet gathers itself together. Then at six o'clock sharp, a group of ambitious workmen stop nearby to chop bricks and drop resounding bits of steel. The moral: Go back to the quiet of the big city.

Back in the big city, a woman bumps into a man. She says, "So sorry." He says, "A great pleasure, madam." This is an engaging aspect of *machismo*, less charming when it reveals a relentless, unremitting watchfulness to prove oneself a virile man—a *macho*. The ideal is the outrageous courage and insane romanticism of the narcissistic *torero* as he entices death. Lesser ideals are montages of Don Juan, Superman, Robin Hood, Buffalo Bill, and Pancho Villa. At its darkest and most alcoholic, *machismo* is a killer. The Mexican of the poverty-stricken class is the most vulnerable of people and the drunker, the more touchy, belligerent over every threat of superiority. He can kill the nondrinker because he feels himself to be a sot; he can shoot at a car because he doesn't own one; it is idiotically and terrifying simple.

The national male sport has, of course, colours lighter than the red of blood and black of death. As an outdoor game, it has the ease of being playable anywhere women might be passing—while standing on the street getting one's shoes shined, lifting a load of onions off a truck, plastering a wall. The game is a very simple one of "throwing flowers" (verbal), with room for ascending spirals of virtuosity, ranging from a hissing-kissing sound, to a one-word compliment, to a bouquet of verbal extravagances. When not actively practising, the *macho* recounts deeds from his glorious, amorous past—palpably untrue. Yet, not altogether untrue. His images are so real, his conviction of their reality so thorough, that they become a kind of truth which suits him better than the sullen facts of his life.

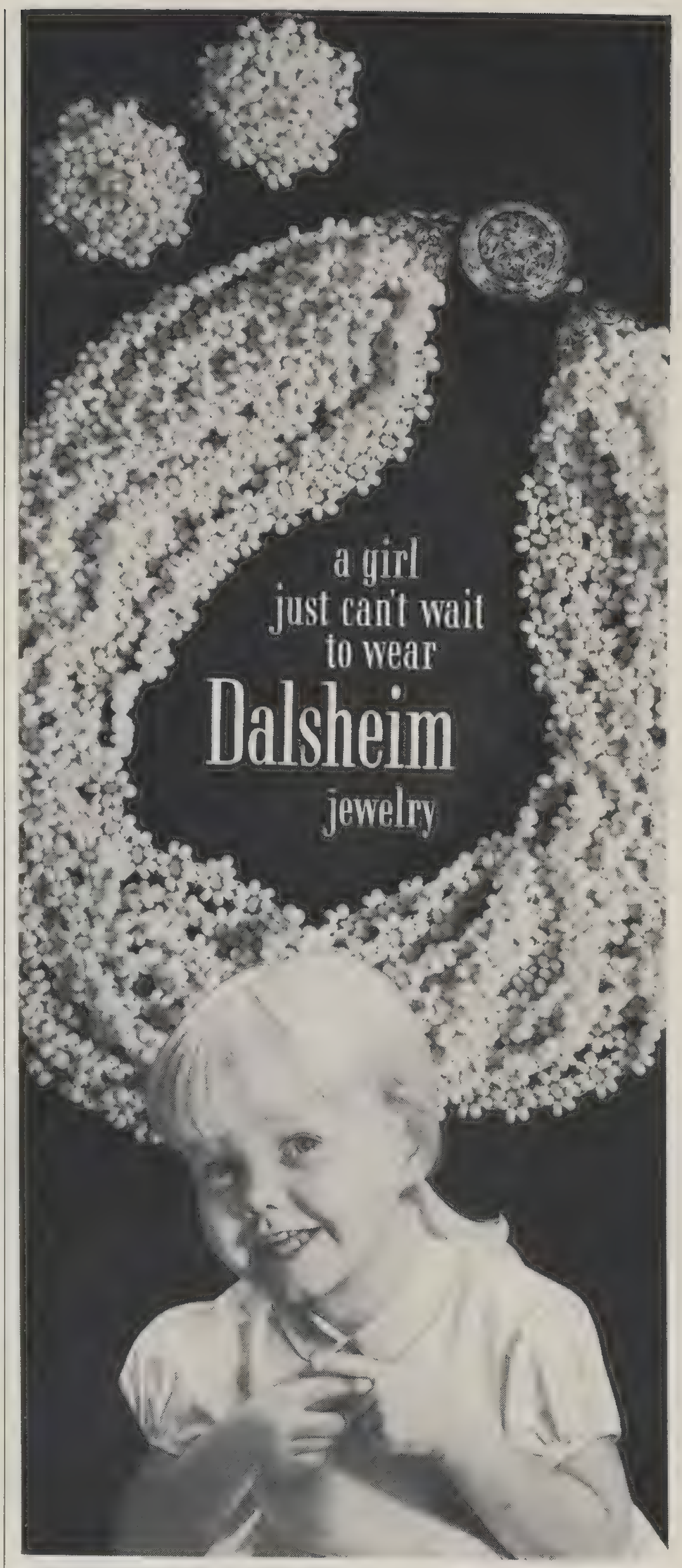
And this ambience of fantasy may be a reflection of the whole Mexican fantasy, the constant union of discordants: a population of worldlings related to primitives like shy, gentle animals; vast stretches of aridity out of dense, ebullient tropics; villages that sing and dance and villages that hide; forbidding mountains with soft beaches lying at their feet. The rewards of exploring Mexico's contradictions and surprises are a marvellous—if troubled—love affair.

NEW SUMMER CHIC

Continued from page 134

been arranged by the Museum's spirited young Junior Council, many of whose members are giving dinners beforehand . . . And speaking of never-before galas in New York, a never-before measure to combat the taxi shortage is being increasingly used by New York hostesses: the chartering of school buses to take their guests from dinner to theatre, or dinner to benefit party, or even from cocktail party to dinner at a restaurant. The swirl of ball dresses descending from a school bus is an odd and charming new sight of the New York scene, at night . . .

A rundown of events across the country, for the next few weeks, might read something like this: On May 4, in Washington, is the Summer Solstice, a big, predominantly young dance at the Chevy Chase Club . . . In San Francisco, on May 5, the School of Fine Arts will have its benefit costume dance; décor is by the art students, and guests who tire of dancing can take a crack at abstract painting . . . In Chicago, same night: the May Ball, mainly for the young, at The Casino . . . In Washington, same date (May 5): an "Arts and Letters Spectacular," involving a TV discussion and a cocktail party, for the National Society of Arts and Letters. That night: The Dancing Class, at the Sulgrave Club; and the Gold Cup Ball, at Warrenton . . . In Los Angeles, London's Old Vic Company will present its three-play repertoire, *Macbeth*, *Saint Joan*, and *Romeo and Juliet*, at the Orpheum Theatre until May 5, when it moves to San Francisco (May 7 to 9) . . . Meanwhile, back in New York: the world première of the movie, "The Miracle Worker," with Anne Bancroft and Patty Duke repeating their smashing stage performances, will be held at the Sutton Theatre on May 8, to benefit the new Eye Research Centre at Johns Hopkins University . . . In San Francisco, same night: the opening of the spring opera season, at the War Memorial Opera House, with a supper-party afterwards at the Mark Hopkins . . . The verve-y Ukrainian Dance Company will be at the Metropolitan Opera House in New York until May 12, when it leaves for Washington (May 14 and 15). Then, after touring Canada, it will perform at the Seattle World's Fair on June 18 and 19. (The Old Vic players will be at the Fair from May 29 to June 3.) . . . Two notably elegant, un-huge benefit parties in New York, two nights apart, are the Commonwealth Ball at the Plaza on May 11, for the English-Speaking Union, and the "Just One Break" dinner-dance at the Waldorf-Astoria on May 13 . . . In Philadelphia: on May 11, the Starlight Ball, to benefit the International Institute; and on May 12, the Radnor Hunt Races . . . In Los Angeles, on May 18, a benefit party for the new Music Center, sponsored by the Los Angeles Philharmonic, will swirl between three different hotels, with guests whisking from one to the other by bus; at one they'll dance the twist, at another Viennese waltzes, and at the third, less exacting types of dancing will be possible. The whole thing goes by the name of the Trio Con Brio Ball . . . On May 17 in New York, the preview of "Bravo Giovanni," the new musical starring the fascinating Metropolitan Opera basso, Cesare Siepi, will benefit Italian Charities . . . In Washington, the new Georgetown Inn will open with a dinner-dance, on May 18, for the Washington Ballet Guild . . . On May 21, Philadelphia's Playhouse in the Park opens; there'll be a dinner beforehand at the eighteenth-century Belmont Manor, with its terraces overlooking the city . . . The May Festival at the Art Institute of Chicago on May 22 really deserves the name: it will include a historical pageant, excerpts from plays, a rehearsal of *La Traviata*, a Gothic Dinner, and a Hunt Breakfast . . . On May 23, the exhibition, "Recent Painting U.S.A.", opens at the Museum of Modern Art in New York. Also in New York, on May 25: a ball to celebrate the twenty-fifth anniversary of Boys Harbour, Inc., at the St. Regis Roof . . . In (or near) San Francisco, on May 26: the Amateur Musical Revue at the Burlingame Country Club . . . In Chicago, from May 27 to May 30, the Metropolitan Opera Company will give performances of four different operas, *Butterfly*, *Forza del Destino*, *Lucia*, and *Fanciulla del West* . . . At New York's Aqueduct Race Track, May 30 is the running of the $100,000 Metropolitan Handicap. The greener and prettier Belmont Race Track opens on June 1 . . . In Washington, June 8: the Queen's Garden Party at the British Embassy, with strawberries and Devonshire cream flown from England, and lots of picture hats.



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AFTER-DINNER SWEET TALK

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of a 9-inch springform pan. Line the bottom and sides of the form with the ladyfingers. (Around the sides, stand them upright, rounded side out.) Cover the bottom layer of ladyfingers with the prunes, and pour the custard cream over them. Spoon the reserved whipped cream into a pastry tube fitted with a star opening, and press out the cream in rosettes over the top of the cake. Chill for several hours until firm. Remove sides of pan, and, with a sharp knife, loosen the cake from the bottom. Slide cake onto a serving platter, and replace in the refrigerator until serving time.

You may substitute other cooked, drained fruit for the prunes, but do try this combination; it's unusual and unusually good.

DUTCH CHOCOLATE FROZEN PUDDING

YIELD: 8 servings

In the top of a double boiler, cook **1 cup milk, 1 tablespoon quick-cooking tapioca,** and **1 ounce bitter chocolate** (preferably Dutch Chocolate), for 10 minutes. Remove from heat, add **1 egg yolk** mixed with **½ cup sugar, ⅛ teaspoon powdered cloves,** and **½ teaspoon cinnamon.** Replace over heat, and cook for 1 minute longer. Cool for 5 minutes, and fold in **1 egg white,** beaten until stiff. Chill in refrigerator or freezer.

Plump **¼ cup dark raisins** in hot water for 15 minutes, and drain. To the cold chocolate mixture, add the drained raisins, **¼ cup strained raspberry jam, ⅓ cup walnuts,** broken into small pieces, and **2 tablespoons minced candied cherries.** Fold in **1 cup of heavy cream,** whipped until stiff, and pour into a 5-cup mould. Freeze for 8 hours, or until firm. To serve, dip the mould into hot water for a few seconds, and turn out onto a platter. Sprinkle with shaved bitter chocolate.

PRINSESSTÅRTA

(Marzipan-Frosted Layer Cake)

YIELD: 10 servings

Preheat oven to 350°. Beat **3 eggs** with **¾ cup sugar** until thick and light. Sift together **6 tablespoons flour, 6 tablespoons potato flour,** and **¾ teaspoon baking powder.** Fold into egg-sugar mixture, and pour into two greased and floured 9-inch layer-cake pans. Bake for 25 minutes, or until top of cake springs back when pressed lightly. Remove from oven, and turn out onto racks to cool.

While the layers are baking, make half recipe **Crème Pâtissière.** Cool, then fold in **½ cup heavy cream,** whipped stiff. Grind **¾ cup blanched almonds,** using the finest blade of the meat grinder. Add **¾ cup confectioners' sugar,** and grind again. With your fingers, work in as much of **1 egg white** as is necessary to bring the paste to a dough-like consistency that can be rolled out. Place the nut paste between 2 large sheets of waxed paper, and roll out into a circle large enough to cover the top and sides of cake.

Spread one layer with half of the cream filling, place the second layer on top, and spread with the remaining filling. Loosen paper from almond paste. Place a rolling pin on centre of paste, carefully fold paste in half over pin, lift sheet of paste, and place on top of cake. Gently press the paste around sides of cake, and trim around bottom edge. Dust top with confectioners' sugar, and refrigerate until serving time.

How to make CRÈME PÂTISSIÈRE

In a saucepan, mix **3 egg yolks, ¼ cup flour, ⅓ cup sugar,** and **1½ cups milk.** Cook over low heat, stirring constantly, until cream becomes thick. Remove from heat, add **1 teaspoon vanilla,** and cool.

TARTE TATIN, OUSTAU LA BAUMANIÈRE

(Upside-Down Apple Tart)

YIELD: 12 servings

Upside-down apple tart is a specialty of this three-star restaurant. In France, the *Guide Michelin* rates restaurants on cuisine, service, etc. Only a handful are deemed worthy of the highest accolade, three stars. Oustau La Baumanière is one of them.

Preheat oven 425°. Spread **½ cup butter** on the bottom of an 11-inch pie plate. Sprinkle with **½ cup sugar.** Peel and core **12 medium-size Golden Delicious apples.** Cut in eighths, and heap into the pie plate. Between 2 sheets of waxed paper, roll out **Tart Dough** to a circle large enough to cover the apples. Peel off the top piece of paper, invert over the apples, and peel off the other piece of paper. (If the dough is too soft after rolling to peel off the paper easily, place in refrigerator for a little while.) Bake for 45 minutes. If the crust starts to get too brown, cover lightly with a piece of foil. Remove pie from oven, and let stand for 5 minutes. Preheat broiler. Invert pie onto a large oven-proof platter, sprinkle the top with **⅓ cup sugar,** and place under broiler, 2 or 3 inches from heat, until sugar caramelizes. Remove from broiler, sprinkle with an additional **⅓ cup sugar,** and set under heat to caramelize again.

Serve *Tarte Tatin* slightly warm. Whip **1 cup heavy cream** slightly, pour into a bowl, and pass separately.

How to make TART DOUGH

In a mixing bowl put **1⅓ cups flour, ¼ cup sugar, ½ teaspoon grated lemon rind, 2 egg yolks,** and **¼ pound butter,** at room temperature. (If the butter is cold, cut it into small pieces.) With your hands, work all the ingredients

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THE HORSEY LIFE IN PAKISTAN

Continued from page 129

Pretty clever, these Pakistani.

"Camels," I said to the Major. "Are there any camels?" He laughed a big, bemused but tolerant laugh, and led us across the stadium field (which is, in spite of its county-fair cosiness, three to four times the size of a football grid).

Outside the brick enclosure lay a whole other world—a striped-tent encampment of people who had brought their beasts to the show, a miniature carnival, exhibition booths for local industries, and acres of the sort of back-stage circus life that is both international and special. Pushing through a small tight multitude, we came upon the first of the dancing camels, tattooed all over in the same scrolled pattern one sees on brass trays, wearing a collar of silver medallions, and an orange lead. His trainer—faintly bored in a turban of pale lavender—yanked him through a sequence of circle kicks with each front paw, a snappy goosestep, a slow walk-around on front knees with chin on the ground; then a spurt of trick riding with the trainer seated way back well behind the hump. Each time the camel circled the ring, passing twelve inches before my face, I reared back, trampling small children to put some distance between me and that disdainful face with its ominous trickle of spit. No one else budged a step.

As we trailed back across the green to retrieve our taxi, my friend the Major explained the delicacies of arranging schedules for celebrities at the Show: the King and Queen of Thailand, for example, had to be tactfully staggered with Mrs. Kennedy. (I had, in fact, seen their entourage depart as I came into town.) Less problematical was Bashir, Vice-President Johnson's camel driver. "We have him here for the Show," said the Major, and I noted later in the "Civil and Military Gazette" that Bashir was standing for election to the West Pakistan National Assembly.

A long-standing aversion to chickens convinced me to skip the afternoon at the stadium since it was exclusively geared to poultry. Instead I lunched alone at the Park Hotel where "Los Latinos," a small combo in baby-blue jackets played a variety of soothing tunes, one of which I ultimately identified as "Roll Out the Barrel."

The next morning, when the

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AFTER-DINNER SWEET TALK

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together until you have a smooth homogeneous dough. Use it for large or small tart shells, or, rolled a little thicker, for cookies.

PARIS-BREST

(Cream Puff Ring)
YIELD: 8 to 10 servings

You will notice that this recipe has a higher proportion of water than the usual Cream Puff Paste. It produces a very tender puff that is slightly moist. It was taught this way at the Cordon Bleu school in Paris.

Preheat oven to 375°. In a saucepan, over medium heat, bring **4 tablespoons butter** and **1 cup water** to a boil. Add **½ cup flour,** all at once, and stir vigorously until the mixture comes away from the sides of the pan and forms a ball. Turn into the small bowl of the electric mixer, add **2 eggs,** one at a time, beating thoroughly, at high speed, after the addition of each egg. After the second egg is worked into the paste, beat an additional 5 minutes.

On a greased baking sheet, using an 8-inch round cake pan as a guide, trace a circle. Spoon the paste into a pastry tube fitted with a plain round opening, and force out the dough within the confines of the circle, leaving a hole in the centre. Brush the paste with lightly **beaten egg,** sprinkle with **¼ cup slivered blanched almonds,** and bake for 1 hour. Cool, and split in half, crosswise.

While the puff is baking, make the filling. In a saucepan, mix **⅓ cup sugar, ¼ cup flour, 1 egg,** and **2 egg yolks.** Gradually add **1 cup hot milk,** and stir until smooth. Cook, over medium heat, stirring constantly, until the custard is thick. (Do not allow to boil.) Remove from heat, add **1 teaspoon almond extract,** and cool.

Just before serving time, beat **2 egg whites** until stiff but not dry, fold into the cooled custard, and spoon into the bottom half of the puff. Cover lightly with the top, and dust generously with **confectioners' sugar.**

THE HORSEY LIFE IN PAKISTAN

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bearer brought my tea, I noticed for the first time that I wasn't startled by being addressed as "Memsahib." Down with Orwell, away with Forster. Bring on the Bengal Lancers. Drugged with such simple-minded stuff, I didn't observe, until I walked out to the taxi, that the ground was decidedly wet and tedious drops of rain fell intermittently on the holiday scene. Tent-pegging on a muddy track? It seemed unlikely, and the stands at the Stadium were depressingly empty of people but filled with unpromising rumours.

My friends from the New York-Karachi flight arrived undisturbed, showing a lot of side over some tricky silver badges they had acquired the day before when they lunched with the Khyber Rifles. I let them know right away that I was one-up on the dancing camels. Engaging British tones flowed through the loudspeaker (we might easily have been at the polo at Windsor), indicating that the weather might or might not do, that in any event, the bands scheduled to open the show were for the moment descheduled. Despair was followed by tea and cakes served in the stands, then an optimistic new note from the loudspeaker bringing on a pair of dancing horses, great white beauties with blue and green blankets executing a snappy forepawed variation of the Rockettes' best chorus routine. Next, an enormous blue-black charger with red chin-tassels bobbing to the drum beat, and a white horse who had not only mastered the footwork but also swivelled his head in the prescribed Nijinsky manner. "Well done, very well done, indeed," came the voice over the mike. The trainers yanked a bit more vigorously at the bits, and the horses rose to new peaks, jangling the silver bells they wore like outsize earrings and the bobbles of their silver necklaces; at least one of them had a great exit shuffle the girls at the Copa might do well to ponder.

I'd heard a good deal of talk about the Mounted Tug of War, but my pre-vision of this spectacle was, I soon realized, primitive, if not just plain pikerish. A crew of men stretched a fat brown rope across the field while The Voice explained that the red flag tied to its middle had to cross a point marked by a white flag staked in the ground to indicate a win. As in Indian wrestling, two tries out of three make a game. Before the glazed eyes of the American visitors, about forty horsemen trotted briskly onto the field and took their places, twenty strong on each side, facing the grandstand. The line was passed up, and each rider gripped it. The Voice identified the West Force as the President's Bodyguards, the East Force as the West Pakistan Police, and before he'd properly warmed to his subject, the President's Bodyguard had scored the first tug. They switched positions, each force taking with it a loyal clutch of cheerleaders who stood directly in front of them. "If a rider is dismounted," explained The Voice, "he is obliged to retire from the field." And at just about that moment a rider in the middle of the Bodyguard's line slipped from his horse and glumly withdrew. The cheerleaders redoubled their cries, which I assumed must be Urdu for "givvem hell, boys." The endman nearest me, though he had a furious knee-clamp on his mount, listed well over the side. When the West Pakistan Police took the second round, the cops jumped in their saddles for joy. The third pull, after a proper switch of positions, proved to be a real hassle with a total of four or five riders dismounted and the man on the mike running low on chatter, resorting, in fact, to such dodgy stuff as "Really, I *must* say both teams are very well balanced indeed." Ultimately, the President's Bodyguard triumphed, and I looked around for a friendly native to find out what the tradition was in matters of this sort, but decided that perhaps the question was hardly polite.

While this life went on in the main arena, the judging of livestock proceeded in squared-off pens at either end of the field. I was assured by friends Who Knew that the on-the-hoof splendour of these beasts was every bit as dazzling as the horses'. However, since pigs are the only barnyard types I have ever developed much intellectual feeling for, I can only vouch for the fact that the bulls I think are called Dhanni are charming—with curious dowagers' humps and soft brown speckles on immaculate white coats. Ram Bouillet rams I rather like, but Nili Buffalo are not very chic.

When it comes to chic,

(Continued on page 200)

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THE HORSEY LIFE IN PAKISTAN

Continued from page 199

quite honestly there's nothing like a polished, well groomed pair of gaited camels, especially when they wear twin dog collars of pale green and jingle dozens of silver bells. (One of the more alluring girls in our party had been assured the night before by a northern khan that she was worth ten camels, and I wondered if this was the sort of thing he had in mind.) Following the trotters came a number of other camels whose riders performed expertly most of the tricks I remembered State Troopers running through at county fairs in my extreme youth. Then, although the ground was still considered muddy for tent-pegging on horseback, a pair of plucky cameleers whizzed through half a dozen leggy swoops which, even with a couple of misses and one bad spill, I found thrilling to the marrow. The exhibition pyramid—an eight-camel formation with the riders acrobatically aloft—just didn't reach me in the same unbridled way.

A faint gimlet-twist of bagpipes skirled offstage, and from three gates on the far side of the turf came a simultaneous stream of bandsmen; two other lines advanced diagonally from opposite corners till they met in a magnificent phalanx of tartans, red trousers, dark-green jackets, and a variety of sensational headgear—twelve hundred of them from forty-eight regiments moving in a superb mass across the field, looking for long minutes smaller than life. Not until they were half way to the stands did the music reach anything like bagpipe-volume. Dissolved in sentiment, I hadn't noticed before that they were led by a giant drum major who combined with everything else an elegant, deeply military shimmy. All the Scots-Irish-Kipling tunes swelled the Eastern air; tartans furled sublimely in the counter-marching; and if you looked closely, you could see that some especially beautiful drummers wore stomachers of leopard-skins—the leopard heads hung down their backs. Coming to a halt dead centre, the drums beat a superb tattoo, the only music obviously crossed with Pakistani rhythms, a proud and brilliant reminder that this was an all-Pakistan show—part of "the annual homage of a grateful nation to its livestock."

In the scrambled sequence brought on by the rain, this was followed by trick riding on horseback with some virtuoso bits by the President's Bodyguard; and, muddy or not, the joke tent-peggers appeared to close the show as they had the day before. The Windsor voice on the mike informed us that one of the riders was a man of eighty-five, a fact I never found the courage to check, although I read somewhere that he was either sixty-five or seventy in 1958. I only hoped that the enormously attractive people who had asked me to come back next year really cared.

We lunched at the hotel—short, graceful speeches by our hosts from the Pakistani Airlines, including one of Lahore's crack polo players, Brigadier M. A. Baig, a lean, tensile type with a soul-stirring black moustache twirled to perfection (I told him I felt cheated because the afternoon's polo was off, and he said if he and "the boys" had only known, I could have watched them "knocking about" at the practice session the day before); and, of course, "Los Latinos," who seemed considerably revved up by the presence of a French roller-skating act. In between the ball-bearing spins, several of us dispatched carefree notes to American friends we expected to astonish later at the Shalimar Gardens reception for Mrs. Kennedy. Astonished they may well have been, but not by us; our feeble quips were followed by an anything-but-feeble downpour, and the garden party was cancelled.

As we drove through the streets to the airport, in the bedraggling grey light of rain and regret Lahore was more compelling than ever. Like all truly great cities, it has a quality that perpetually generates the notion that something moving and revealing may be on the very point of happening. Leaving seemed a sad mistake. . . . Two things reared Reality's insistent head: In Karachi that night we watched a fast lesson in boomps-a-daisy and attempted to teach some rather solemn couples the Twist. They didn't buy it. . . . And miles later in London the next evening, when I telephoned some friends to say nonchalantly, "I'm on my way home from the horse show in Lahore," *they* said, with still greater aplomb, "We're just watching 'Ben Casey.' "

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HOW TO GET WHAT YOU WANT FROM YOUR HAIRDRESSER

(Continued from page 162)

client-hairdresser misunderstanding. Hairdressers are equally disapproving of the over-adventurous client—the woman who demands, on her very first visit, a total restyling. Every expert interviewed on the subject agreed that the trick isn't in making the change, but in making a change that will be pleasing to live with. And for this, time is wanted—time to learn how your hair will behave between settings, how it responds to permanents, cutting techniques; time to really see what you look like (the average hairdresser sees dozens of faces in the course of a day; it takes time—and repeat performances—to give him a perfectly clear picture of any *one* face); time to register some idea of the kind of life you lead—can you cope with an elaborate coiffure? does your husband loathe bouffant hair? do your children find the thought of mother-as-a-blonde mildly alarming? How much time? One of our panel is on record as having waited a year to make a serious, sweeping change. But the consensus is that three months of weekly visits will establish the workable rapport that makes a *radical* change of coiffure supremely satisfying.

Do, by all means, bring pictures. Your hairdresser is delighted to be clued-in, even if it entails—as it usually does—sessions of patient editing, modifying, suggesting. In this connection, it's worth noting that activity in almost any salon picks up momentum on Thursday, and reaches a kind of frenzied peak by Saturday. Mondays, Tuesdays, and Wednesdays are the days for major discussion—and major work.

Criticism does not, contrary to what you may have heard, make hairdressers bristle with resentment. But they do prefer that you hold your fire until the comb-out. It's quite useless to nag, nag, nag about how rollers are put in; most hairdressers say flatly that it couldn't matter less—what counts is the cutting and combing. A more serious offender than the woman who attempts to stage-manage the setting is the woman who arrives with a catalogue of her own failings: a too-square jaw, prominent nose, lofty forehead. Whatever, hairdressers claim that this presumed self-knowledge is, in reality, a kind of self-deception—and extremely inhibiting to the hairdresser under orders to camouflage. "Women don't know their faces," said one of our panel of experts, "only their flaws; they simply don't see themselves whole." Another recalled that, after weeks of persuading, he convinced a client with a rather long, high-bridged nose to try a hair-do that swept cleanly up from her forehead and straight back from the temples. "It was sensational," he said, "but hardly suprising; I've always believed that to exaggerate something is to minimize it."

More trying than the woman who brandishes her shortcomings? The one who wants Thursday's real-life coiffure on Monday—the client who rakes her comb through freshly set hair, or squashes a hat over it, or wraps it up tightly in yards of scarf. For anyone who has ever tried any of these destructive little tricks, know this: hairdressers work with a three-day zenith in mind. Improvement is built into a coiffure, can only be removed by brute force.

Even more dreaded than the destruction crew is the new client who, in the words of one sorely tried New York hairdresser, ". . . comes on like gangbusters. She's been to so-and-so in Paris, somebody equally famous in London, in New York, in Rome, everywhere. Nobody has ever managed to satisfy. What makes her think I can? She doesn't really, but 'I thought you'd enjoy the challenge.' Something inside of me snaps when I'm challenged."

Hairdressers are not merely offended by the rudeness of a hostile client; they are frankly mystified. Presumably a woman who books an appointment with a hairdresser she hasn't seen before does so on the strength of his reputation; that reputation ought to be worth at least an hour's confidence—and courtesy. (A case of misplaced confidence is usually a case of miscasting: most hairdressers specialize in specific styles; an easy way to find out who specializes in yours is to ask at the desk.)

Now then, assuming that you've been courteous, loyal, trusting and kind, is there some still firmer, more foolproof rule for getting what you want from your hairdresser? Hairdressers say there is: "The client who has me hooked is the one who says, 'Just make me look wonderful.' "

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MORE-TASTE-THAN-MONEY CLOTHES AT THE WORLD'S FAIR

Where to buy the clothes shown on pages 168-169

Printed beach coat with blue Fair motifs; by Foster-Hochberg; at Frederick & Nelson.

Blue and gold cardigan, white pleated skirt, of Arnel sharkskin; by Century; at Arnold Constable; Frederick & Nelson.

Paisley-printed dress in black and white; by L'Aiglon; at Lord & Taylor; Frederick & Nelson.

White beach shift; by Cole of California; at Best & Co.; I. Magnin.

Blue-and-white striped T-shirt, white duck pants; by Jantzen; at Bonwit Teller; Frederick & Nelson.

Blue printed terry-cloth duster; by Evelyn Pearson; at Altman's; Frederick & Nelson.

Navy-blue denim jacket and pants, red, white, blue T-shirt; by White Stag; at Lord & Taylor; Frederick & Nelson.

Black sweater, white cardigan, white flannel skirt; by Garland; at Best & Co.; Bon Marché, Seattle.

Black-and-white checked cotton dress; by Nelly Don; at Stern's; Frederick & Nelson.

White and topaz overblouse, white skirt; by Sacony; at Saks Fifth Avenue; Frederick & Nelson.

Bathing suit of blue knitted Helanca nylon; by Catalina; at Best & Co.; Best's Apparel.

Three-piece suit of cotton-rayon-linen; by Handmacher; at Altman's; Best's Apparel.

Swimming suit of blue Antron nylon bouclé; by Rose Marie Reid; at Saks Fifth Avenue; Frederick & Nelson.

Zebra-printed dress of rayon georgette; by Leslie Fay; at Altman's; Frederick & Nelson.

Reversible blue-flowered raincoat; by Weatherbee; at Bonwit Teller; Frederick & Nelson.

White striped top, navy-blue skirt; by Koret of California; at Franklin Simon; Frederick & Nelson.

Black cotton blouse, black and white plaid skirt; by Miss Pat; at Peck & Peck; Best's Apparel.

Brown and white dress and jacket of Arnel jersey; by R & K; at Altman's; Frederick & Nelson.

Striped sweater of Orlon, white pants; by Majestic; at Lord & Taylor; Frederick & Nelson.

Printed cardigan and shorts, blouse; by Bobbie Brooks; at Franklin Simon; Bon Marché, Seattle.

MORE ABOUT THE NEW SUMMER CHIC

Continued from page 139

drop-shaped earrings this summer often deliver a double message: colour with pearl, or colour with gold. . . . Beige, getting bone-colour now and seen in some marvellous silk crêpe shirt dresses, could develop new fashion power this way: a tied rope-belt of matte black leather, sling shoes of black patent leather, chamois-colour gloves, with a wonderful handbag of deep red strawcloth framed in natural-coloured wood. Earrings, here, might be gilt.... Another point, at this point: one chunky pin, perhaps centred at the wishbone, is a crisper, cooler touch than masses-of-beads-every-time. About pin-and-earring teamwork, they shouldn't compete with each other and shouldn't, of course, match. The idea is an imaginative, companionate blend. . . . A two-piece linen dress, overblouse and skirt, could change partners occasionally now: if it's pale blue, the top could be worn with a brown linen skirt; the skirt might support the news of a dark red organdie blouse—dark red is a new summer colour now, and can also be used as a ripe change from dark anything-else in shoes, handbags, belts. Where dark red is *not*, now, is in lipsticks and fingernails; lighter beige and apricot tones are current and choice. . . . Speaking of overblouses, they may take on a whole new fashion-outlook if tucked into a skirt for a change, and wide-belted. . . . A little black cocktail dress can brighten, these evenings in town, under a clear-coloured cotton coat instead of a more-black one. . . . A linen suit, now, can be printed. . . . Sweaters aren't the only free-lancing summer wraps: there are big, printed shawl-scarfs of silk or light wool, cowboy triangle-scarfs of flat furs such as leopard, pony, seal, broadtail. . . . Long dinner skirts of silk or cotton, worn with shirts, are the good new at-home look. . . . Swimming suits are taking the form of a more covered two-piece. . . . The new concept of wash-and-wear hair is pointing the way to straighter, simpler coiffures, tapered down or brushed up to pretty head-shapes.

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